FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

Dr. THEODORE KULLAK

Author's Edition in English by

ALBERT R. PARSONS.

Volume XII.

Variations and Fantasias

for the Pianoforte.

Variations on: La ci darem la mano	B-flat major	Op. 2.
Variations brillantes	B-flat major	Op. 12.
Variations on a German national air	E-major	Op. posth.
Grande Fantaisie	A-major	Op. 13.
Fantaisie brillante	F-minor	Op. 49.

Entered according to international treaty.

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G. SCHIRMER.
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BERLIN,
Schlesinger'sche Buch-u. Mus. Handl.
(ROB. LIENAU.)

LONDON,
WEEKES & Co
14, Hanover Street.

„La ci darem la mano"

Varié.

Introduzione.

Largo. M.M. ♩ = 63

Fr. Chopin, Op. 2.

Tutti

Vcl.

legato

p

p legato

m.s.

pp

Solo

ben marcato

sostenuto

sf

leggiero

ten.

poco cresc.

legato assai

espress.

sempre legato e tenuto

legatiss. e dim.

mezza voce

dim.

a) Es wird für den Spieler von Interesse sein, den Aufsatz von Rob. Schumann über dieses Werk zu lesen. *(Schumann, Gesammelte Werke B. I. S. 1.)*

a) *It will be of interest to the player to read the article of Robt. Schumann on this work.* *(Schumann, collected Writings, Vol. I. p. 1.)*

S. 7315 (1)

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ben marcato il canto

sf *p* *cresc.* *sf* *p*

leggieriss. *sf* *con forza* *dim.*

Poco più mosso. ♩=80

Tutti Solo

p *pp* *rall.* *smorz.* *p* *f* *risoluto*

Tutti Solo

f *f*

staccato Tutti *ten.* Solo *legato*

p *f*

dim. *energico* *sempre* *legato*

f *sf*

sempre ben marcato

cresc.

ff

p calando

poco a poco cresc.

il basso legato

dim.

leggieriss.

cresc.

S 7315 (1)

dim.

p

delicato

staccato ma leggiero e sempre più piano
accelerando

poco a poco calando

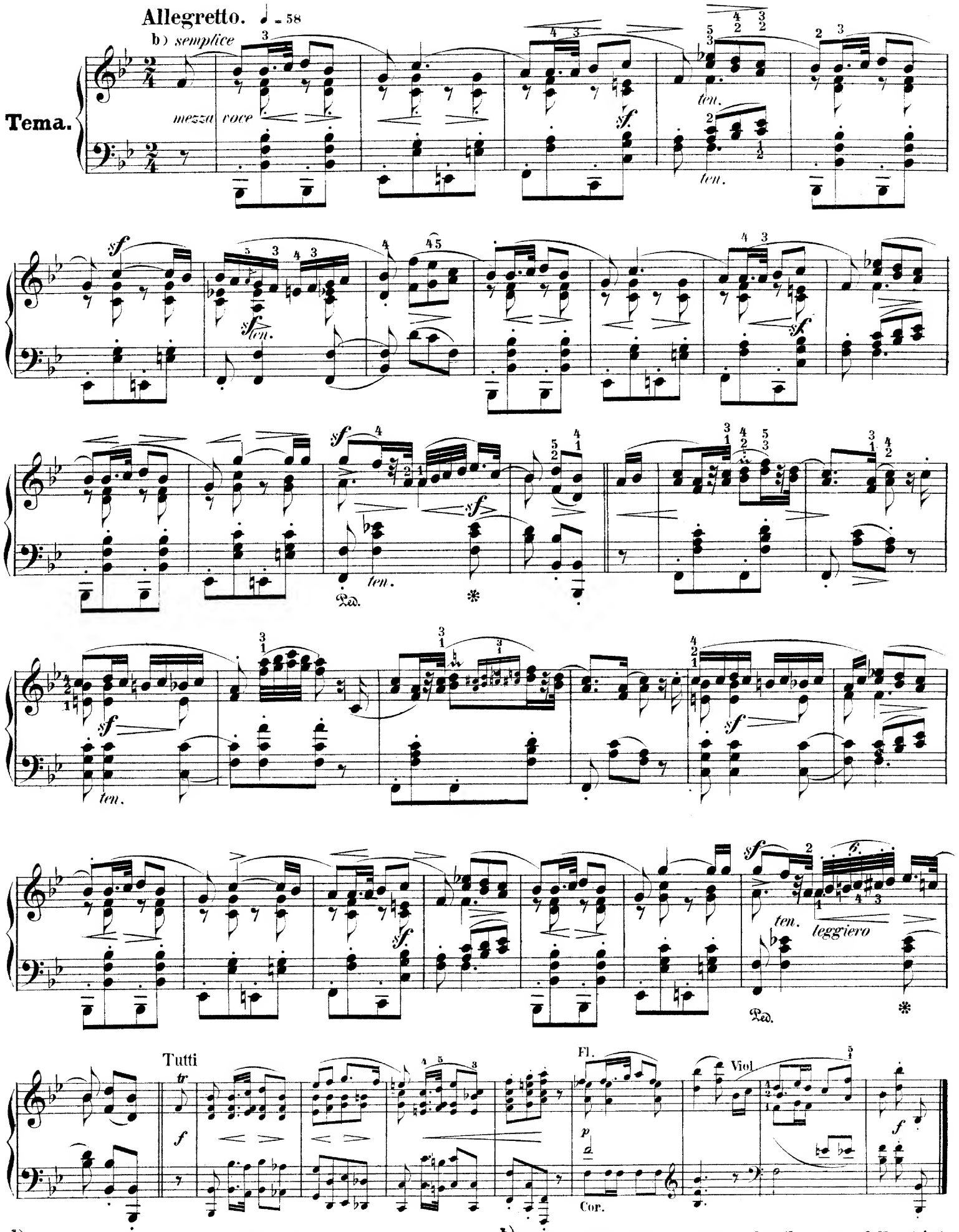
ppp

sf

l.H.
con forza e prestissimo

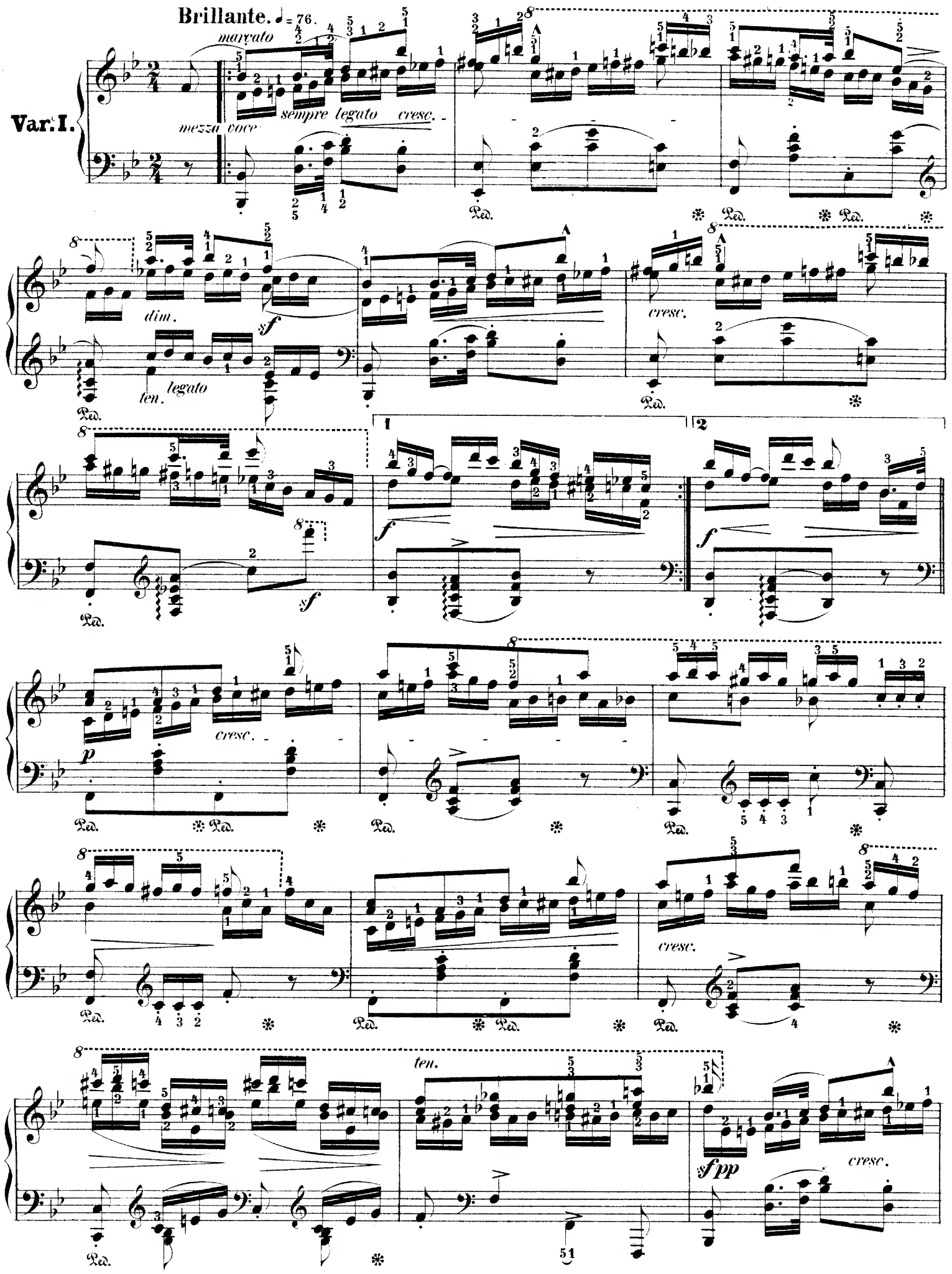
r.H.

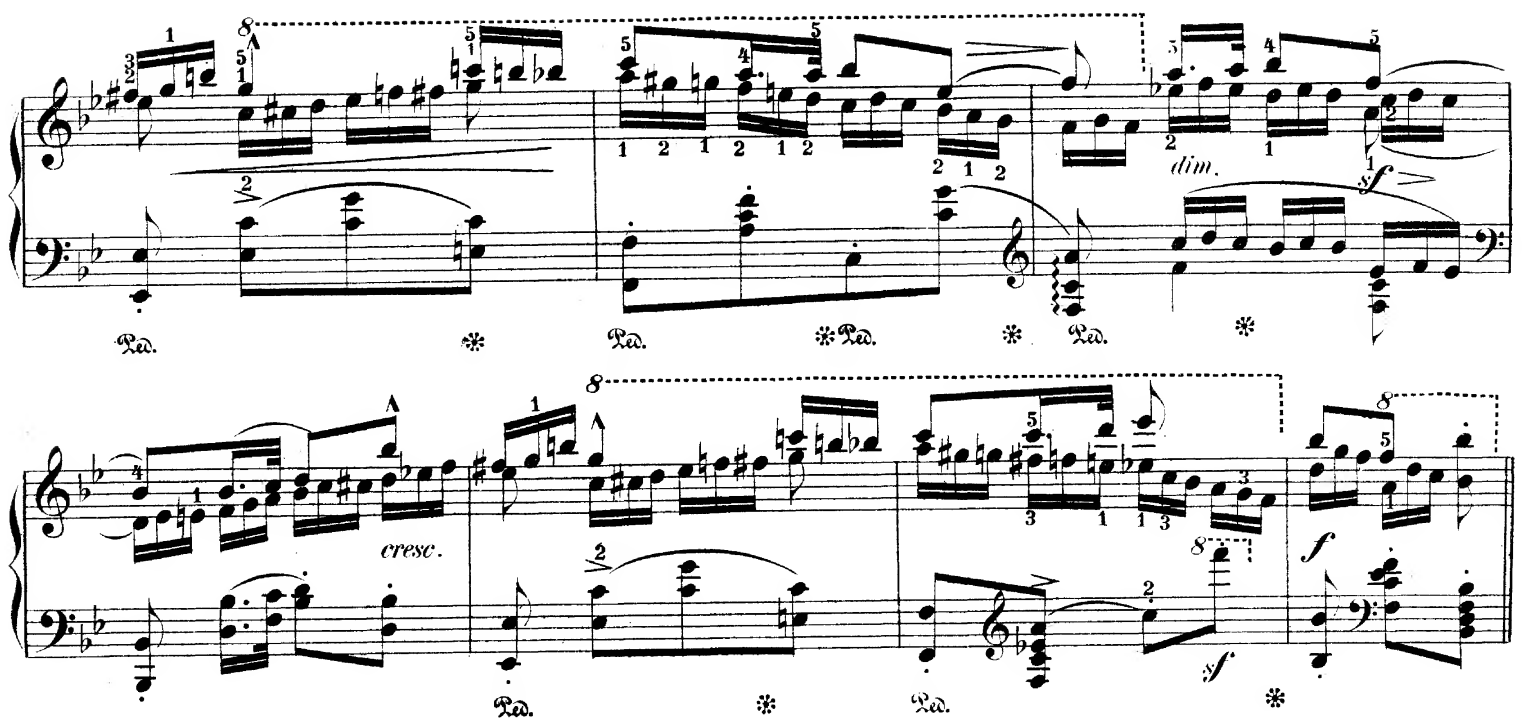
attacca il tema

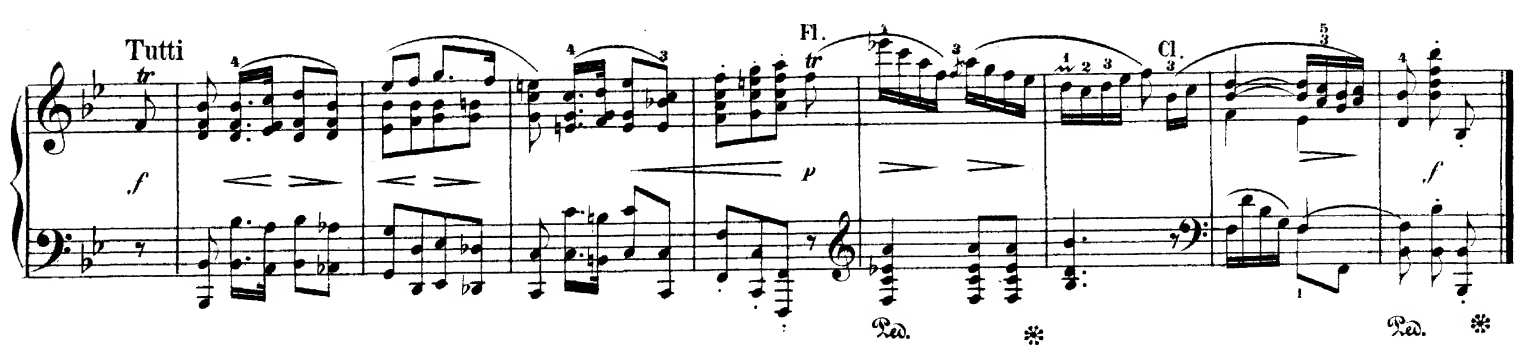


b) Die Phrasirung ist im Sinn der Chopin'schen Andeutungen, nicht in dem der Textesworte ergänzt worden. Die Begleitung ist auch in der rechten Hand staccato zu spielen.

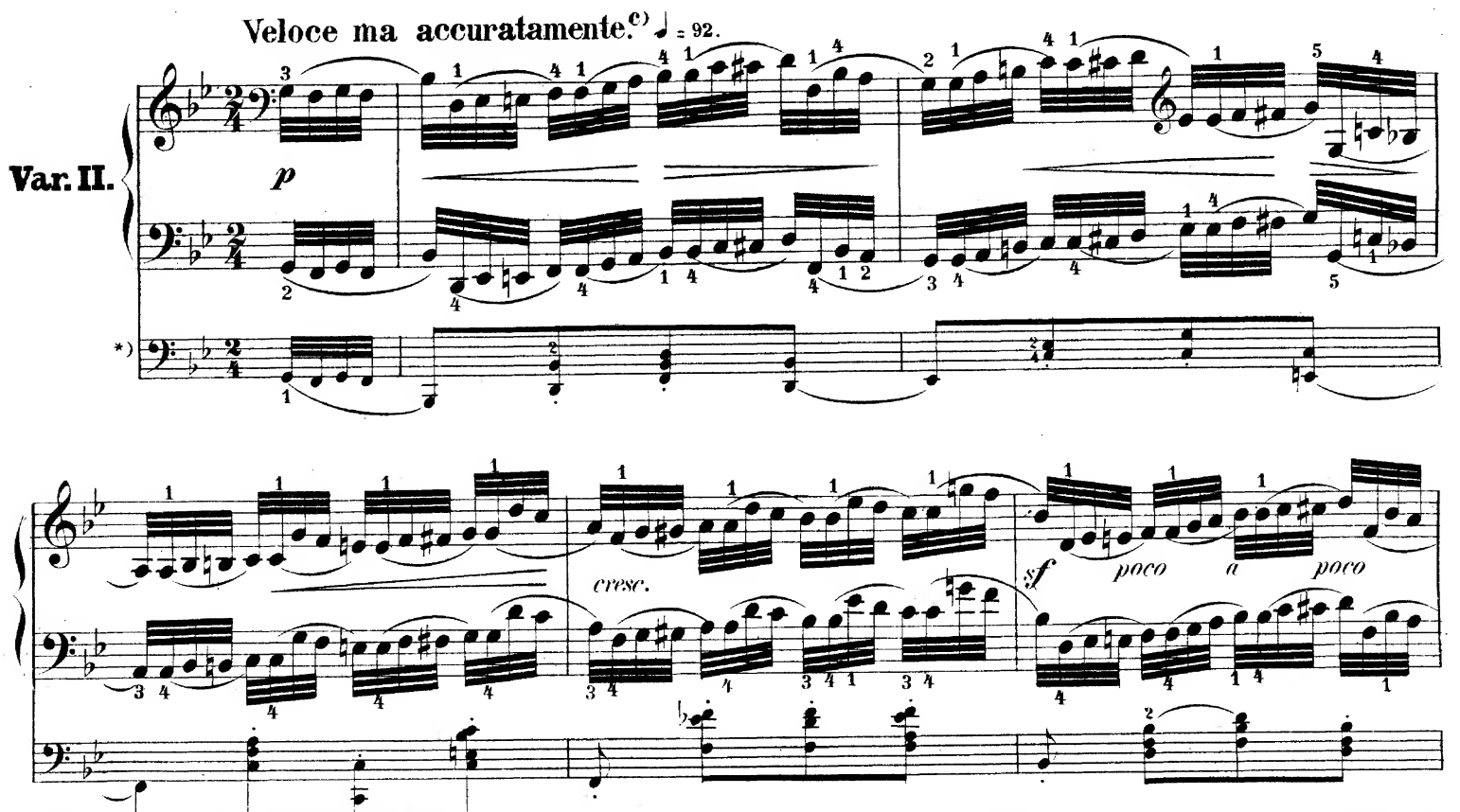
b) *The phrasing has been completed in the sense of Chopin's indications, not in that of the words of the text. The accompaniment is to be played staccato in the right hand, also.*


Brillante. ♩= 76.
Var. I.
marcato
mezza voce
sempre legato
cresc.
dim.
ten.
legato
sf
f
p
cresc.
ten.
sfpp
cresc.





Veloce ma accuratamente.[c] ♩ = 92.



[c] Ein etwas mässigeres Tempo dürfte zu empfehlen sein.

*) Man bediene sich dieser Bassstimme beim Spiel ohne Begleitung.

[c] *A somewhat more moderate tempo may be recommended.*

*) *This base-part is to be used in playing without accompaniment.*

cresc.

dim.

p

cresc.

sf

cresc.

f

dim.

p

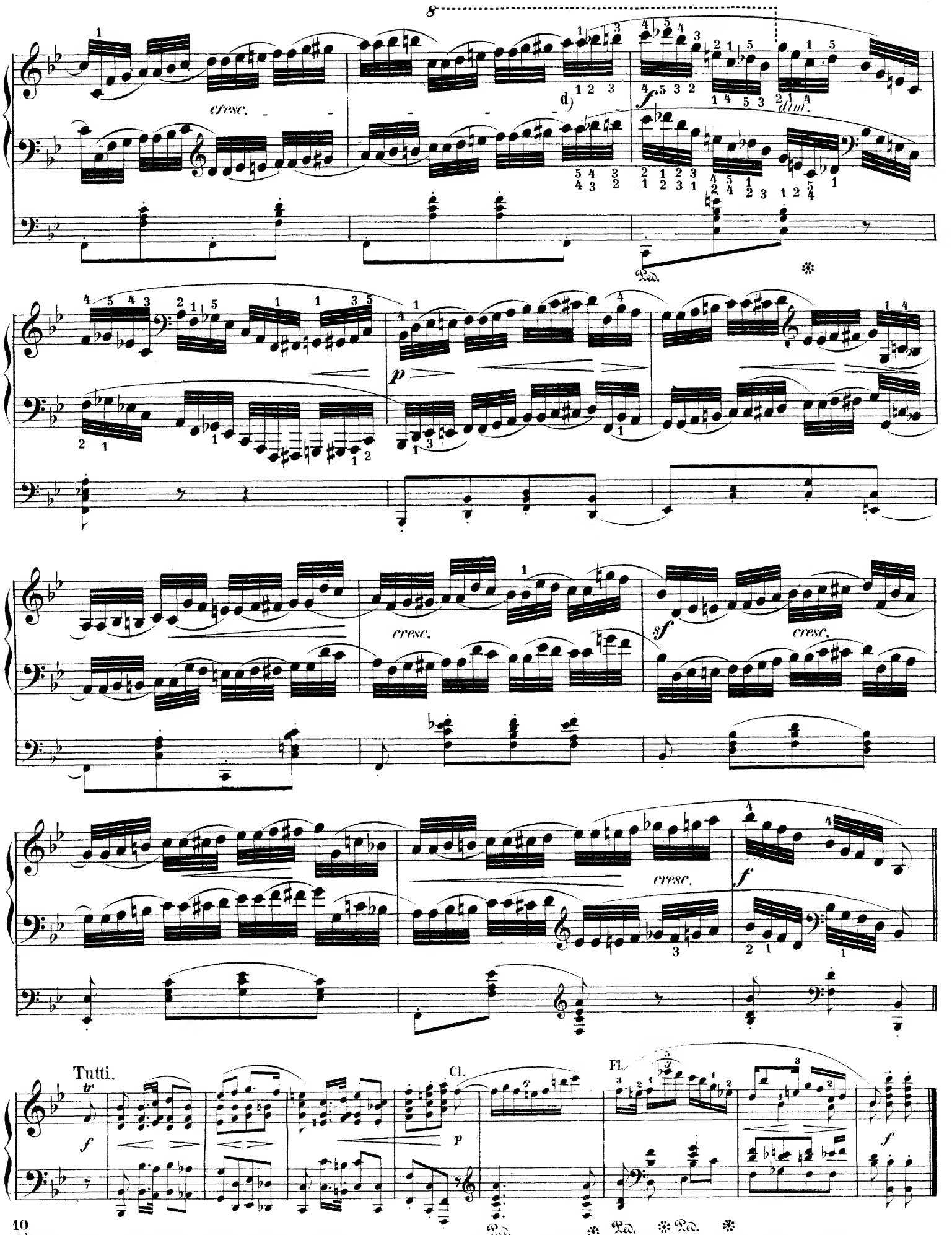
cresc.

sf

f

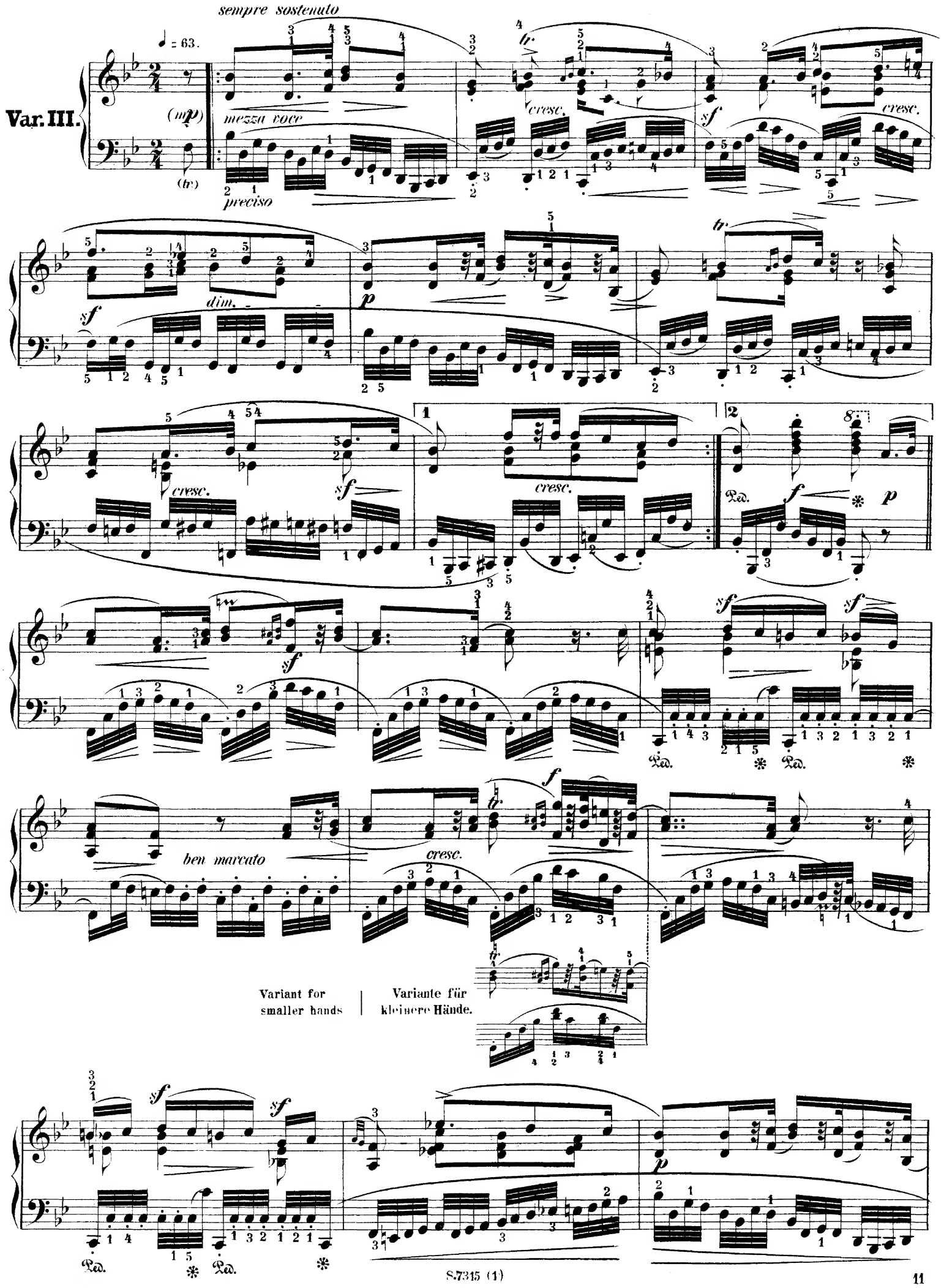
dim.

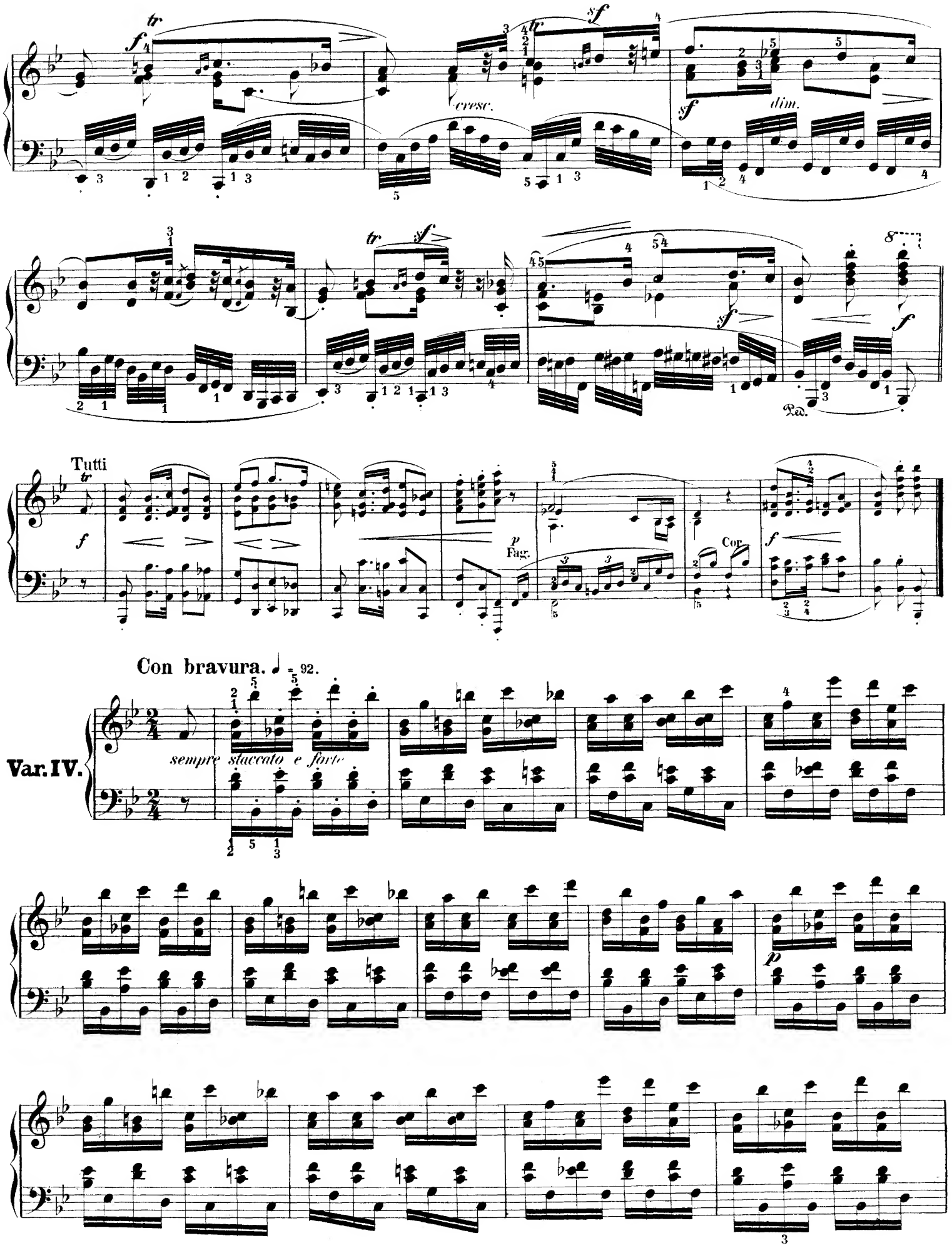
Ped. ✻



d) Der untere Fingersatz ist für kleinere Hände.

d) *The lower fingering is for smaller hands.*


sempre sostenuto
♩ = 63.
Var. III.
(mp)
mezza voce
(tr)
preciso
cresc.
sf
dim.
p
f
Ped.
ben marcato
Variant for smaller hands
Variante für kleinere Hände.


cresc.
dim.
Tutti
Fag.
Cor.
Con bravura. ♩ = 92.
Var. IV.
sempre staccato e forte

f

sempre staccato

p

cresc.

f

p

Tutti

tr

marcato

cresc.

ff

Ped.

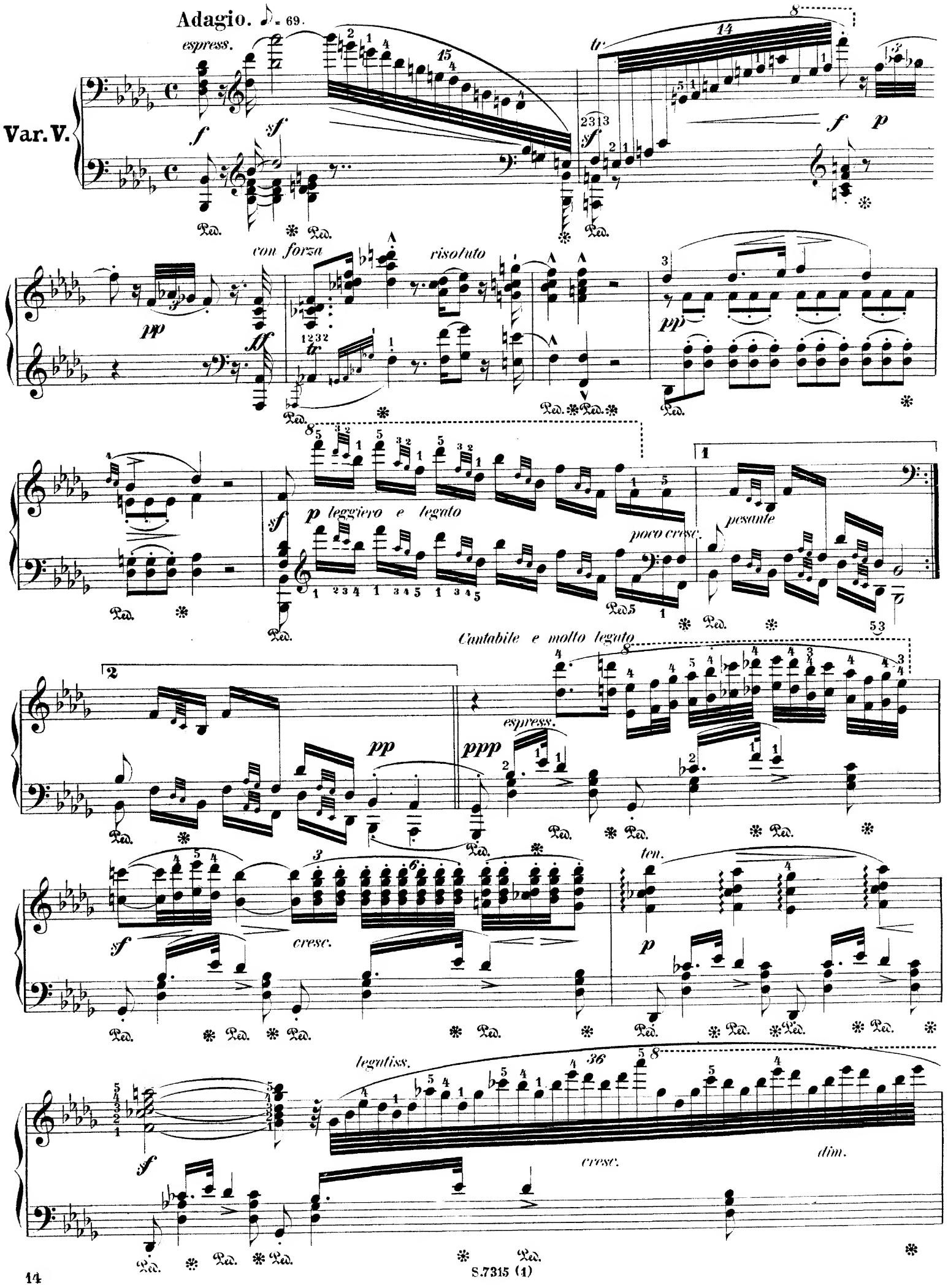
p

sf

p

sf

p


Adagio. ♪ = 69.
espress.
Var. V.
con forza
risoluto
p leggiero e legato
poco cresc.
pesante
Cantabile e molto legato
espress.
cresc.
ten.
legatiss.
cresc.
dim.

S.7315 (1)

tr

stretto e con forza

cresc.

p delicato

calando

smorz.

pp

Alla Polacca. ♩ = 96.

Tutti

f sf

Vel.

Solo

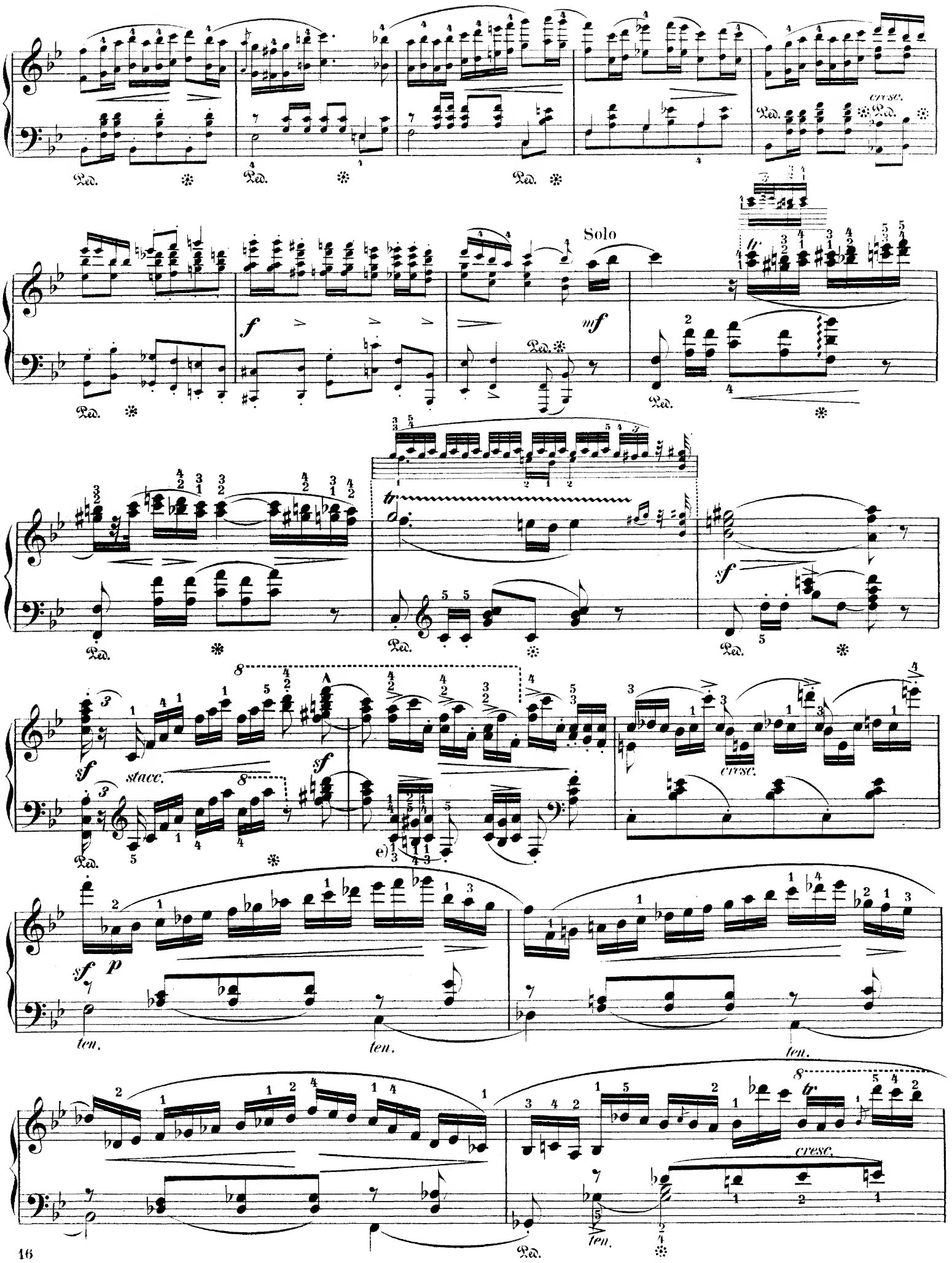
sf p

sf

scherz.

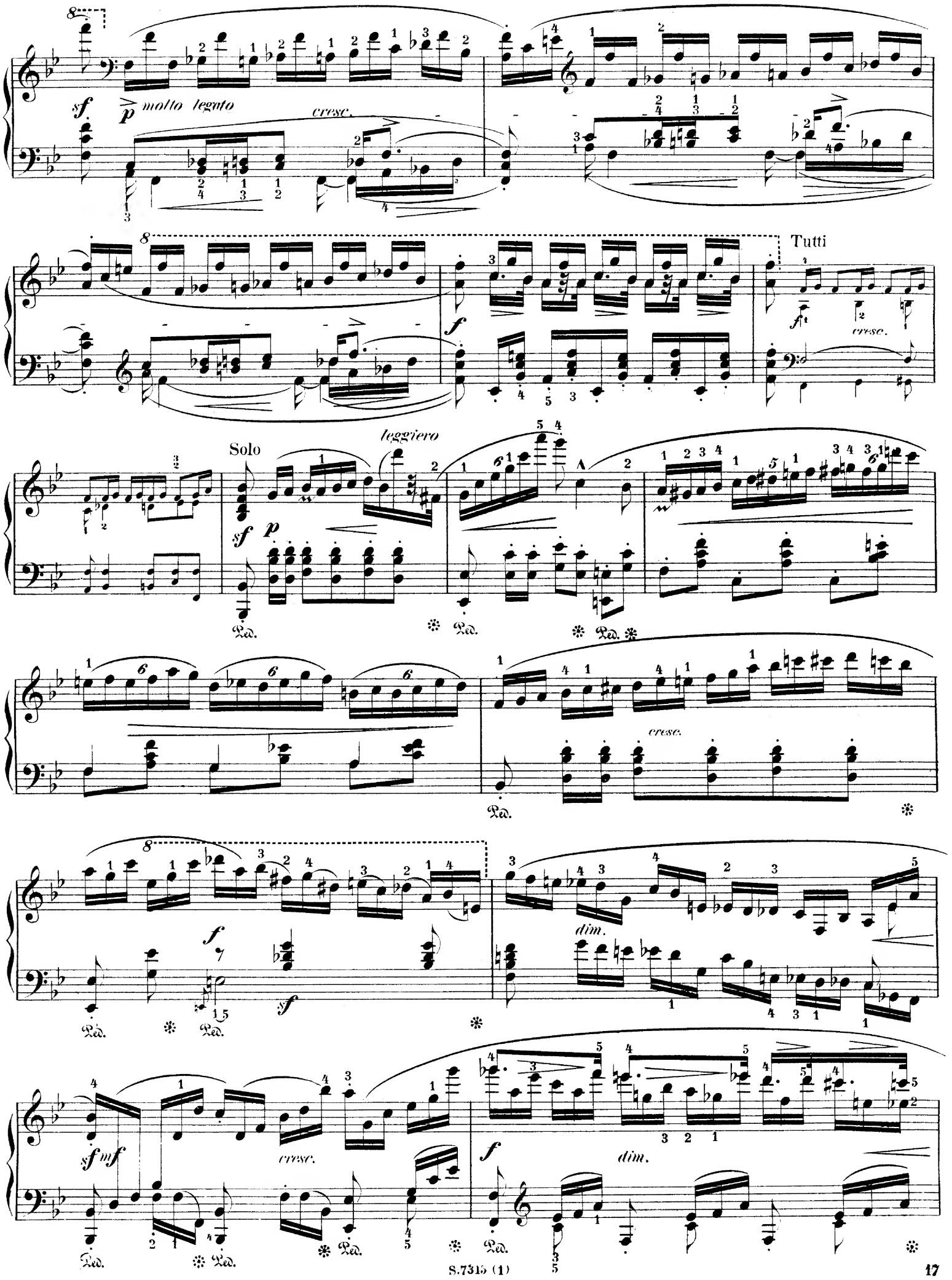
Tutti

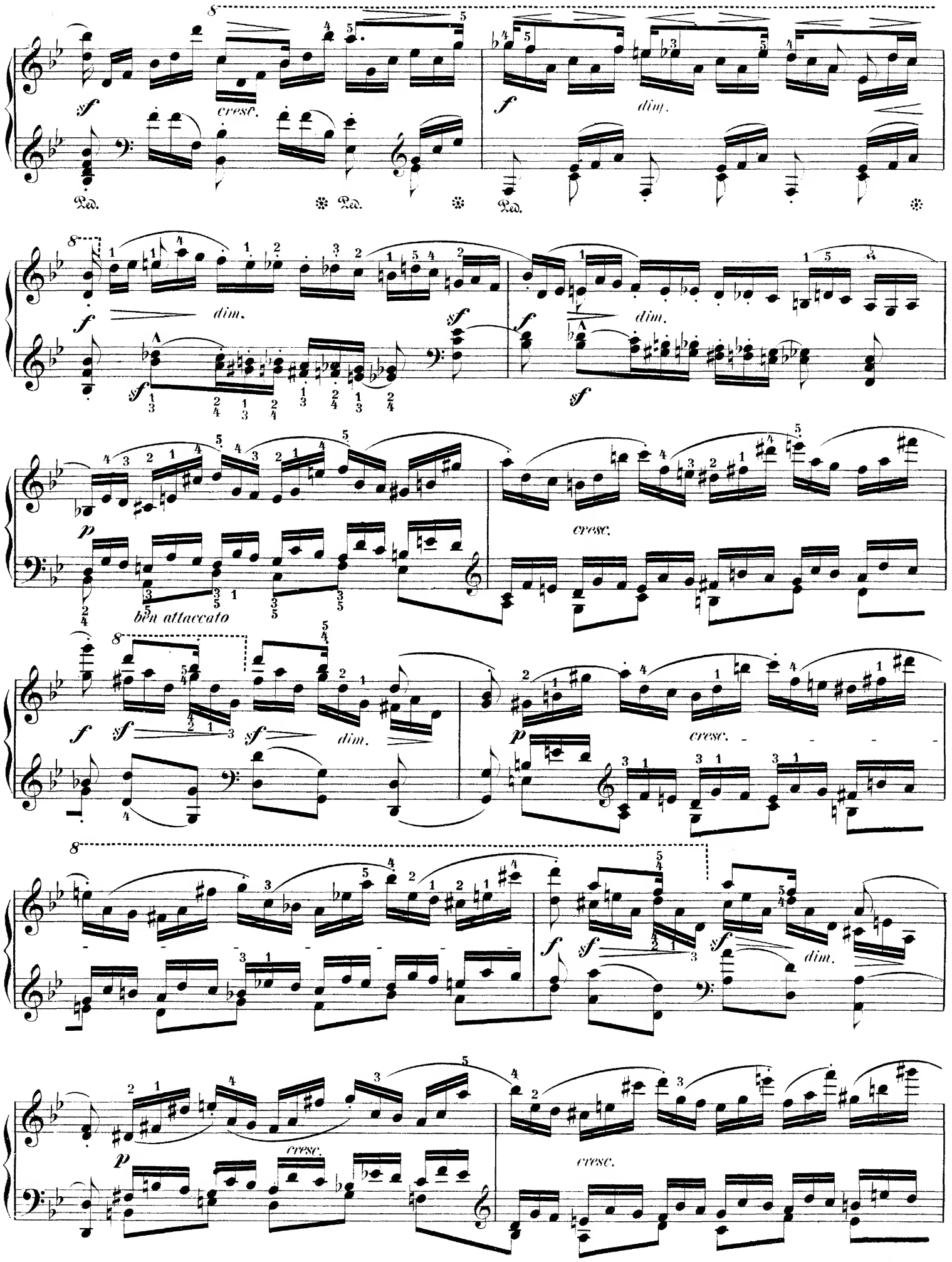
f

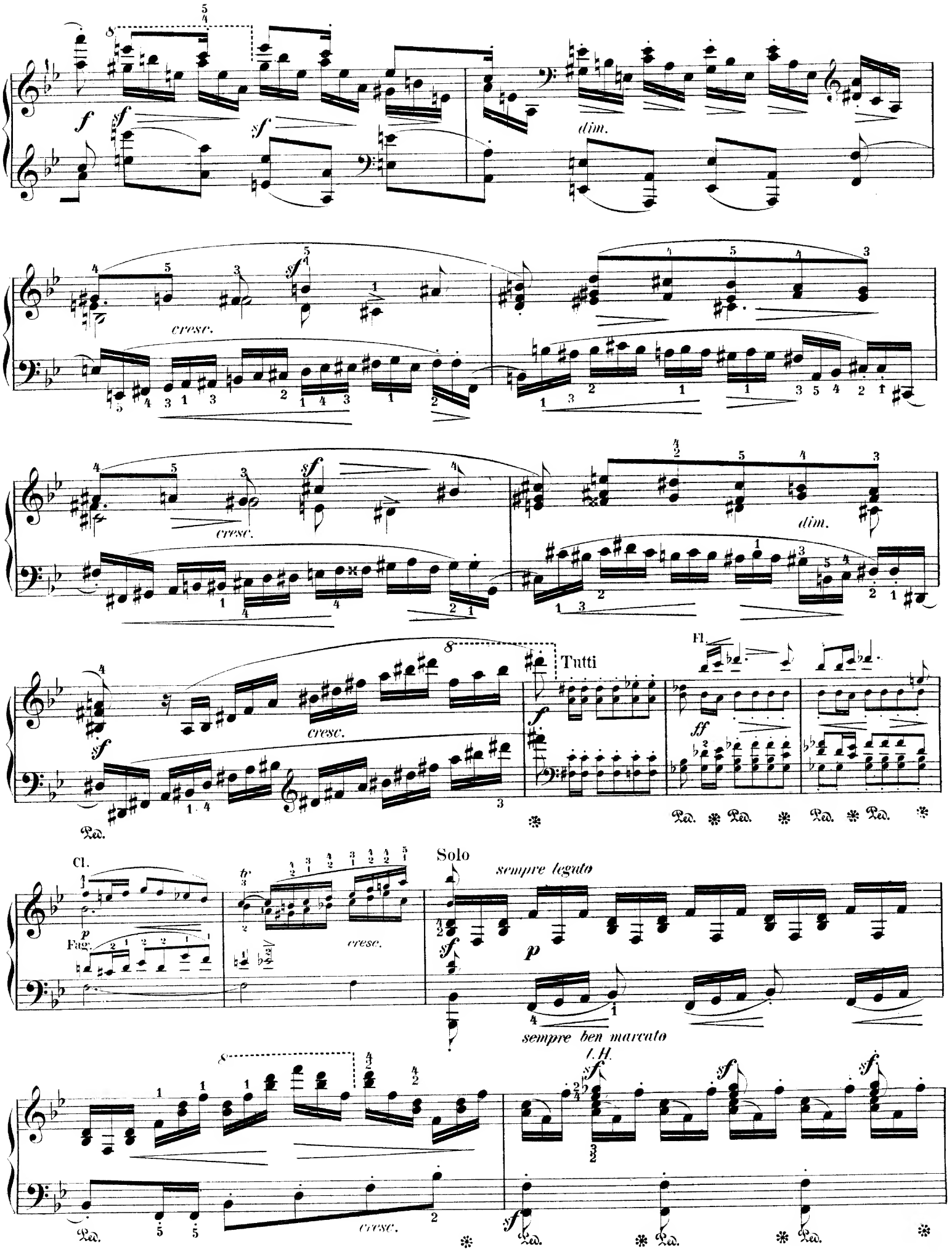


e) Für kleinere Hände.

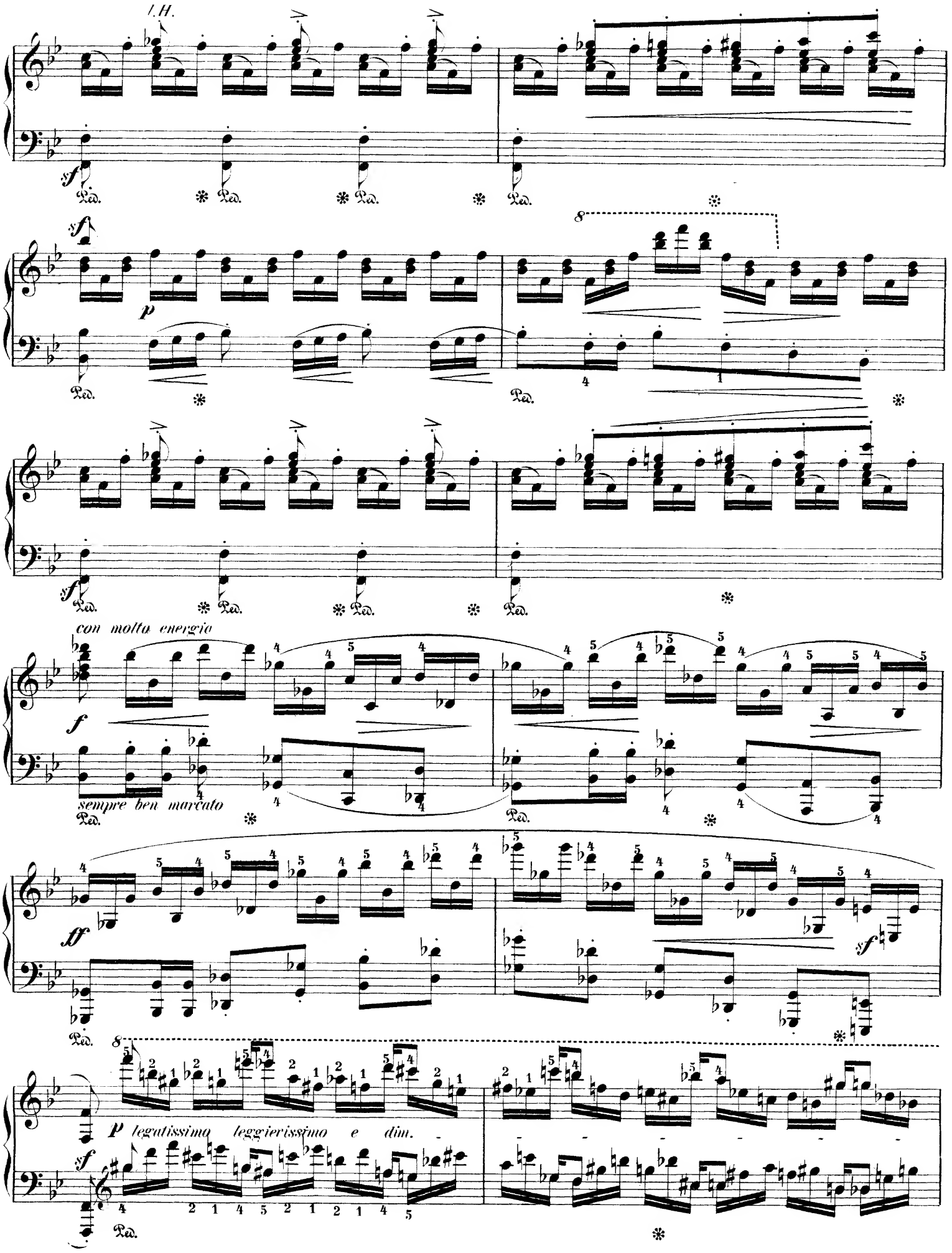
e) *For smaller hands.*

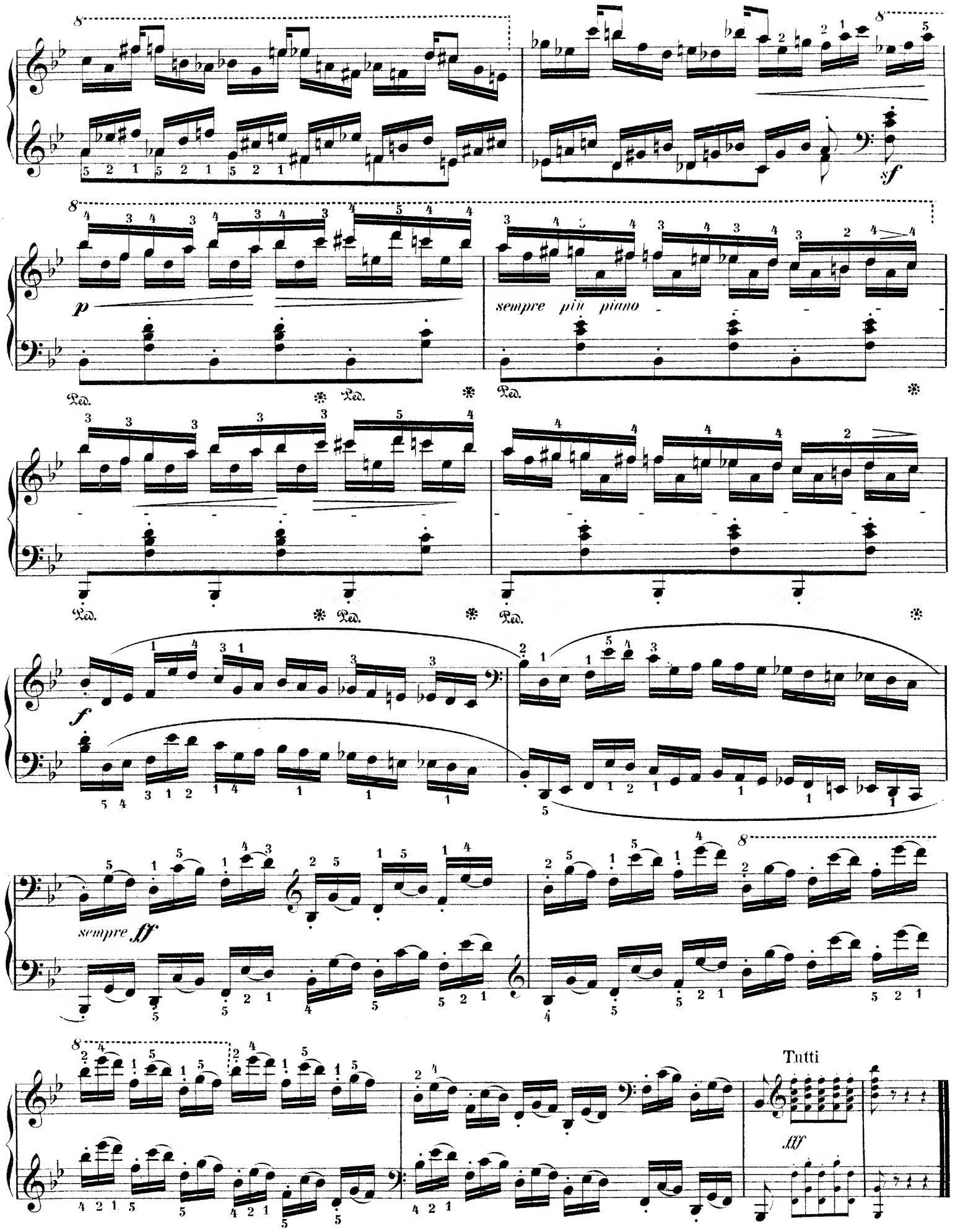

sf
p molto legato
cresc.
Tutti
f
cresc.
Solo
leggiero
sf
p
cresc.
f
sf
dim.
sf mf
cresc.
f
dim.


cresc.
dim.
ben attaccato


dim.
cresc.
cresc.
dim.
cresc.
Tutti
Fl.
Cl.
Fag.
cresc.
Solo
sempre legato
sempre ben marcato
l.H.
cresc.

sf *p* *cresc.* *sf* *sf* *f* *energico* *cresc.* *ff* *con forza* *sf* *p* Cl. Fag. Solo *sempre legato* *p* *ben marcato*

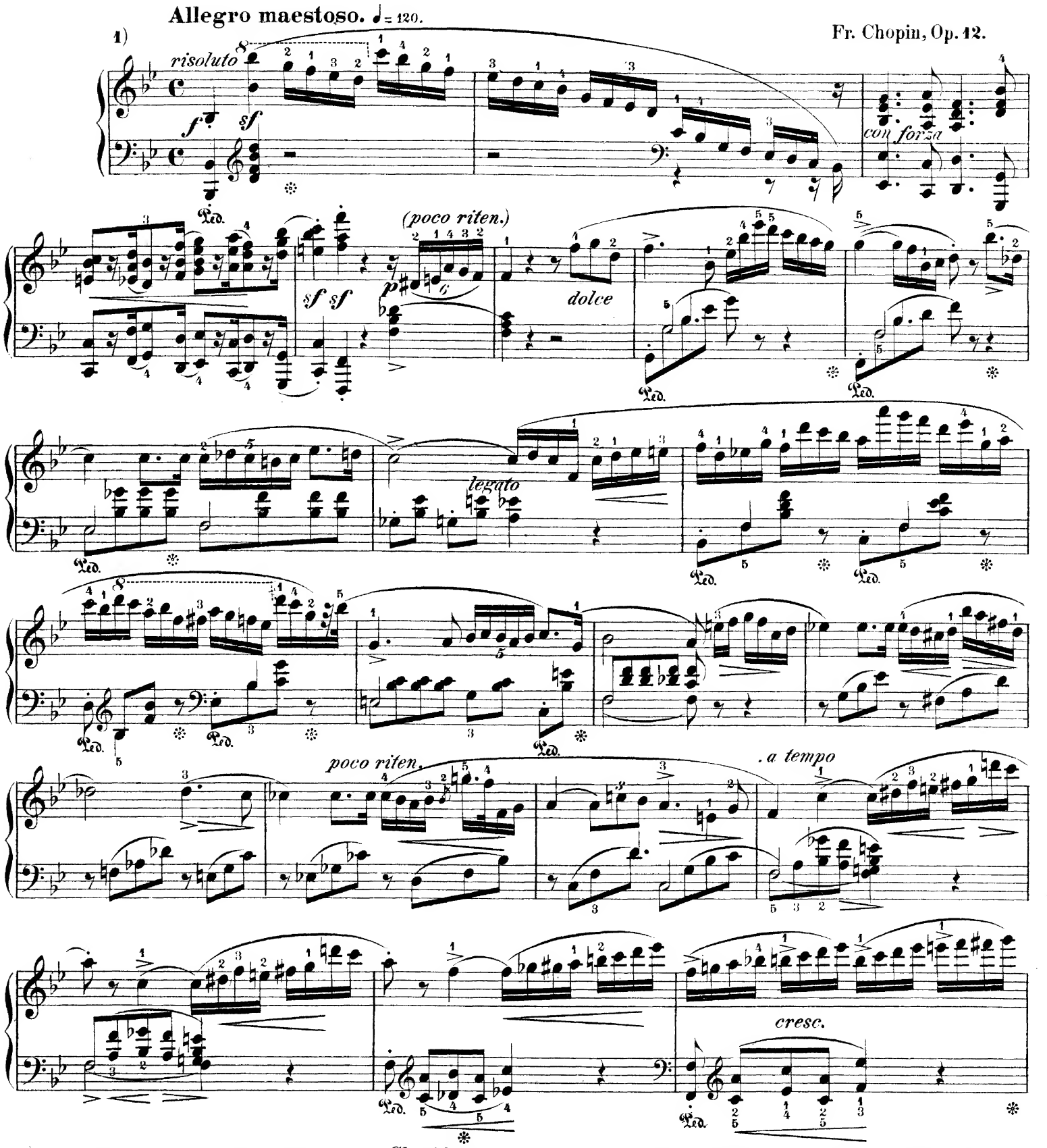

l.H.
con molta energia
sempre ben marcato
p legatissimo leggierissimo e dim.


sempre più piano
sempre ff
Tutti

BRILLANTE VARIATIONEN.

Allegro maestoso. ♩ = 120.

Fr. Chopin, Op. 12.



1) Wenngleich diese Variationen keineswegs zu *Chopin's* bedeutendsten Schöpfungen gehören, so sind sie doch mit soviel Geschmack und Eleganz ausgeführt, dass der Lehrer sie zur Bildung eines graziösen Vortrags gern verwenden wird. Zur Auffassung ist zu bemerken, dass die Einleitung vom sechsten Takt ab bis zu den Schlusspassagen frei im *tempo rubato* gehalten werden kann.

1) *Although these variations by no means belong to Chopin's most important creations, still they are constructed with so much taste and elegance that the teacher will gladly employ them for the formation of a graceful delivery. In respect to the conception it is to be remarked, that the Introduction, from the sixth measure on up to the final passages, can be treated freely in tempo rubato.*

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(un poco string.)

f

Ped.

dim.

poco rallent.

p.

leggiero

Ped.

Thême.

Ronde de Ludovic.

Allegro moderato. ♩. = 69.

dolce

pp

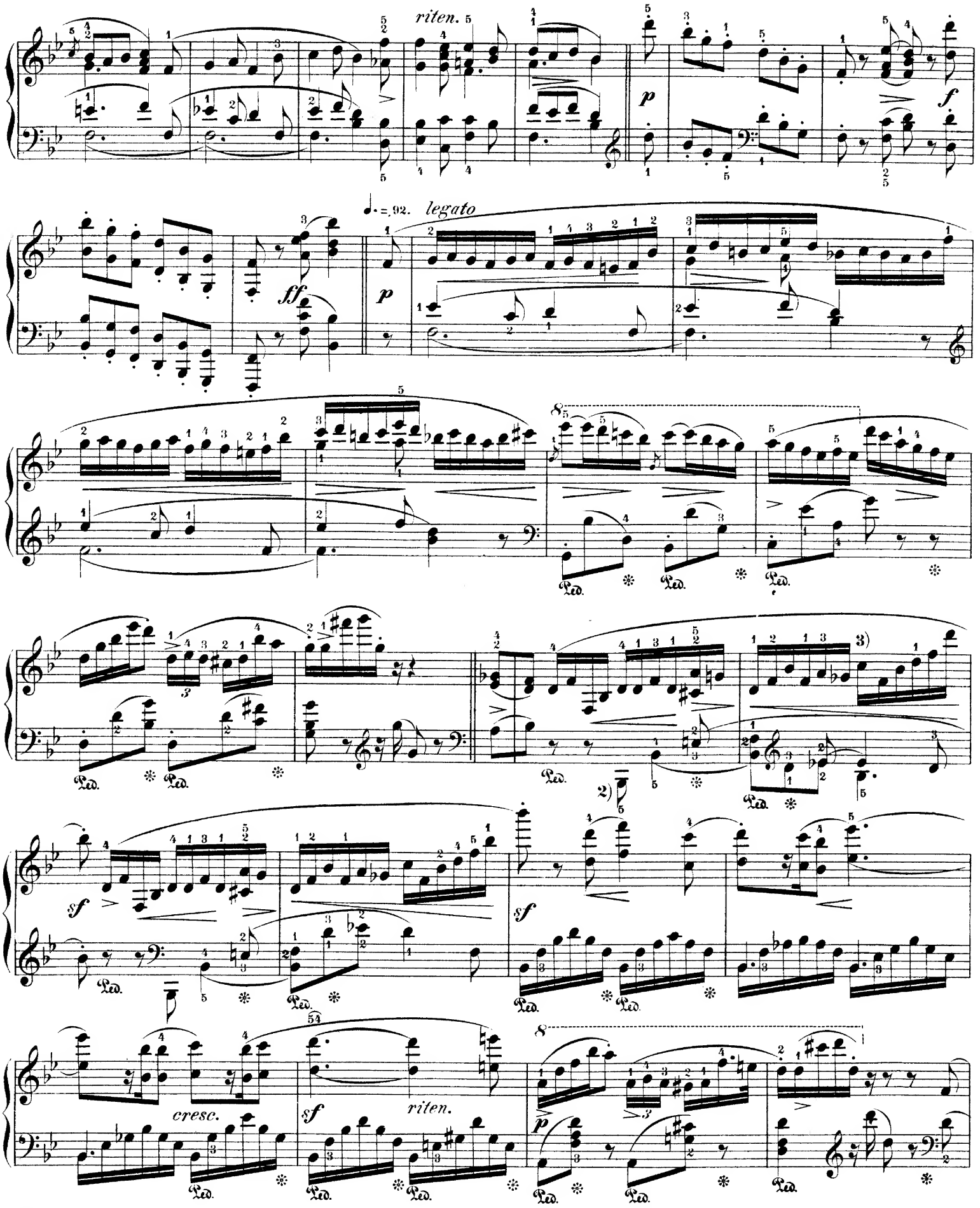
cresc.

sf

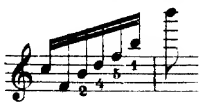
p

legato

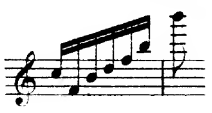
S. 7315 (2)



2) der untere Fingersatz ist vom Autor notirt; der obere dürfte für viele Spieler bequemer liegen.

3) Variante 

2) *The lower fingering is the author's; the upper one may be more conveniently for many players.*

3) *Variant.* 

poco cresc.

cresc.

p

riten.

leggieriss.

Ped. ✻

ff

p

f

ff

Scherzo. ♩.= 66.

pp

dim. e riten.

p

a tempo

sf

f

p

f

p *cresc.*

p *cresc.* *f* *poco stretto* *dim.* *riten.*

riten. *rall.*

dolciss. *pp* *p*

Lento. ♩. = 42.

ten.

con anima *legato*

riten. *a tempo* *leggieriss.*

f *p*

leggieriss.

dolciss.

riten.

poco cresc.

rall.

delicatiss.

a tempo

ten.

cresc.

dim.

4) Variante

4) *Variant.*

S. 7315 (2)

rall.

sempre dim.

pp

Ped.

Scherzo vivace. ♩. = 88.

pp

poco rall.

a tempo

delicatiss.

dolciss.

ff

sf

p

f

dolce

cresc.

f

p leggiero

scherz.

f

cresc.

sf

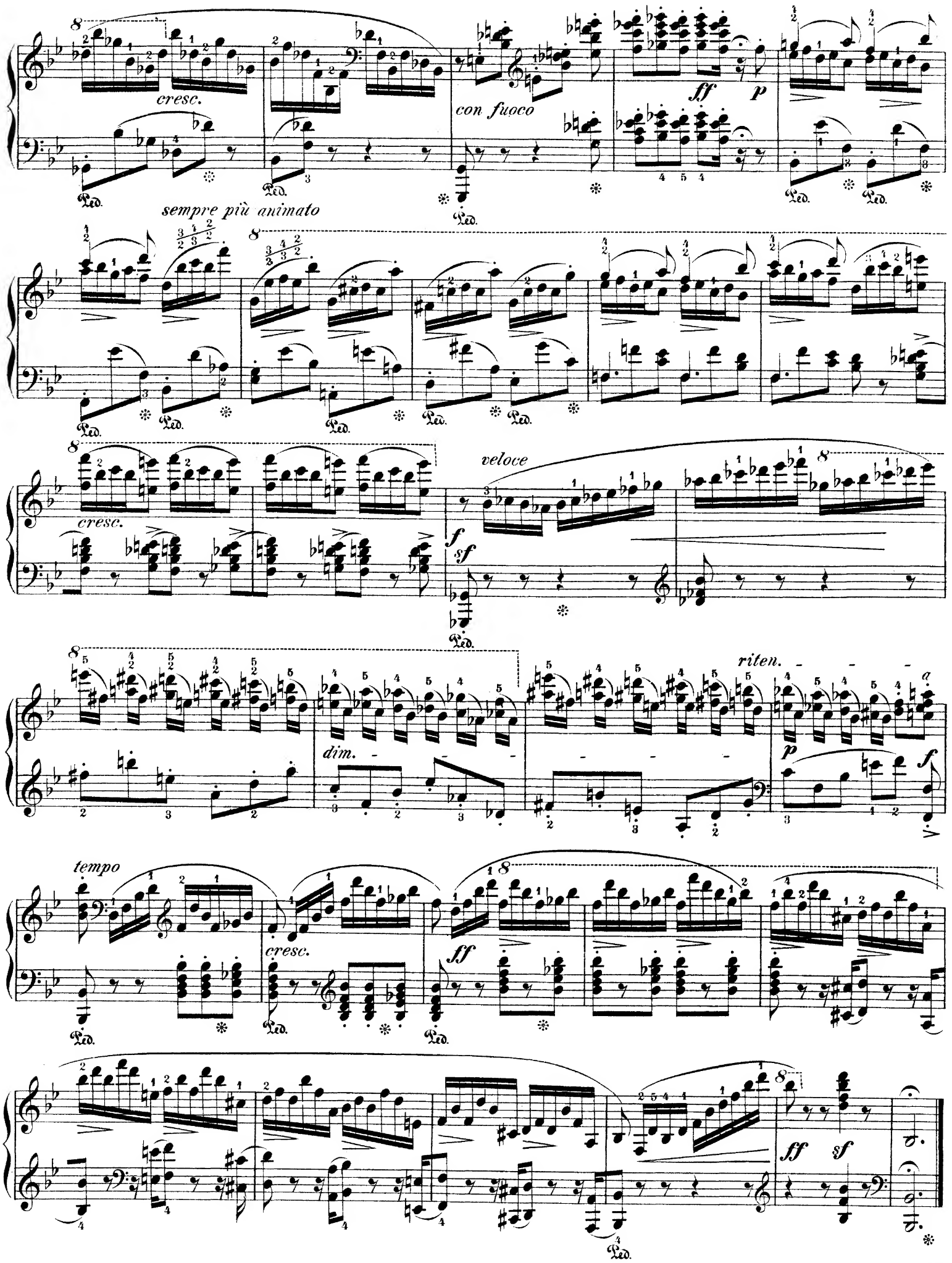
decresc.

leggiero

f

p

f


cresc.
con fuoco
ff
p
sempre più animato
cresc.
veloce
f
sf
dim.
riten.
p
f
tempo
cresc.
ff
ff
sf

VARIATIONS

sur un air national allemand.

H. Bischoff.

Fr. Chopin, Op. posth.

Introduzione.
A capriccio.

Piano.

f legato e brillante

sostenuto

p

ff

f veloce

dim.

p

leggieriss.

legato

mf

leggieriss.

p

sempre legato

pp

poco rall.

p legato

delicato

pp

p

dim. e rall.

S. 7315 (3)

Copyright G. Schirmer 1880.

Tema.

Andantino. (𝅗𝅥 = 54.)

semplice senza ornamenti

p

legato

delicato

Elegantamente. (𝅗𝅥 = 80.)

Var. 1.

mezza voce

sf

pp

poco rall.

a tempo

p

Scherzando. (𝅗𝅥 = 72.)

Var. 2.

sf *p* *sf* *p* *dim.* *f* *p*

1. 2.

p

cresc. *f* *pp* *sf* *p* *sf* *p* *dim.*

f *p*

1. 2.

Tranquillamente. (𝅗𝅥 = 60.)

Var. 3.

p

1. 2.

marcato

p (*un poco più f*)

Ped. ✻

cresc.

p

Ped. ✻ Ped. ✻ Ped. ✻

Ped. Ped. ✻

Meno mosso. ♩ = 63.

Var. 4.

espressivo e sempre sostenuto

p

legatiss.

tr

1.

pesante

2.

espress.

pesante *sf*

mf

ten.

cresc. *f* *p*

pesante

Ped. ✻

ten.

pesante

Ped. ✻

sempre sostenuto

p

1.

tr

p

pesante *sf*

2.

tr

smorz. *pp*

attacca

Tempo di Valse. ♩. = 72.

p legg.

f *brillante*

dim.

p

mf

legato

cresc.

dim.

leggiero

p

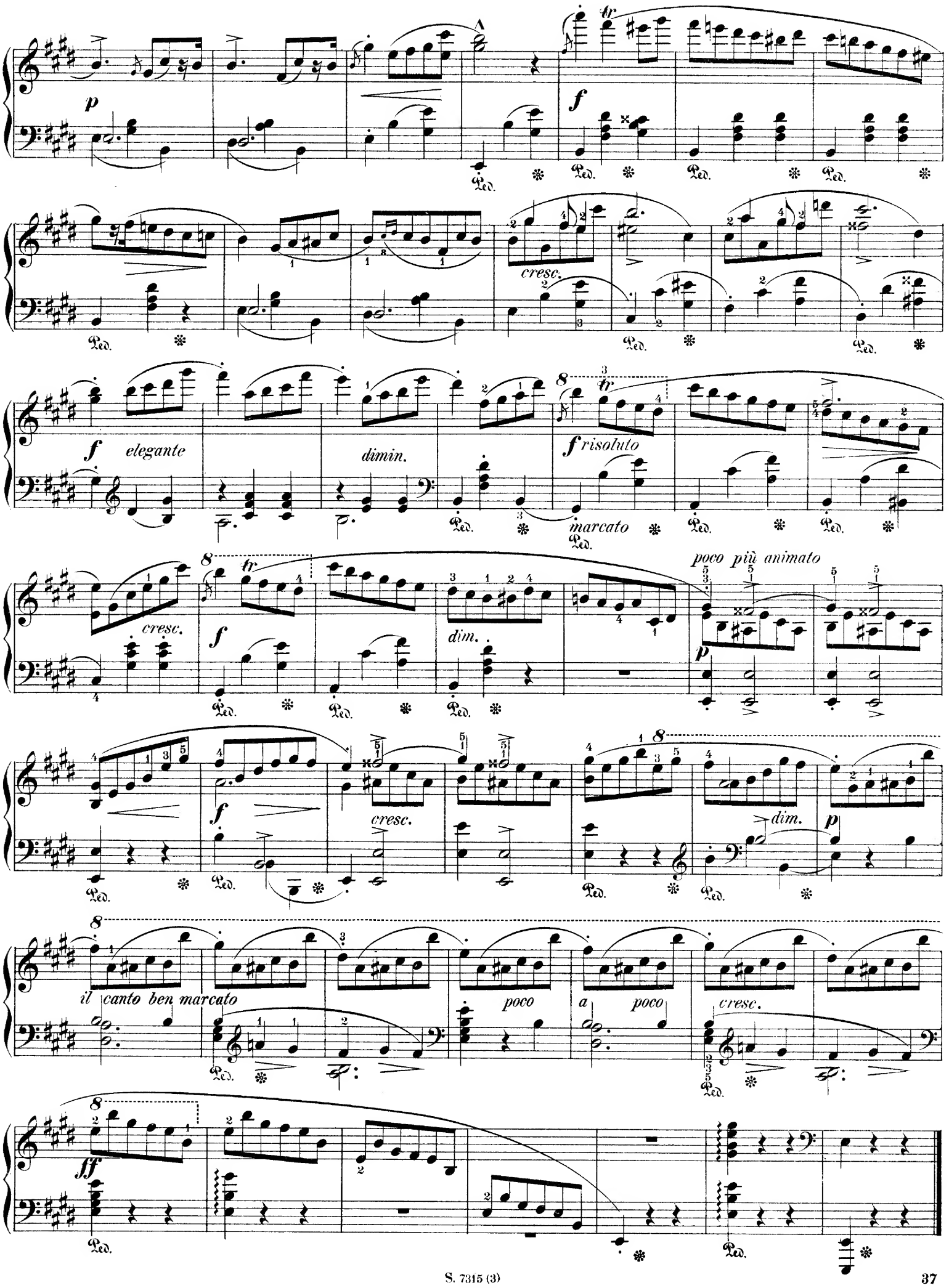
f

cresc.

sf

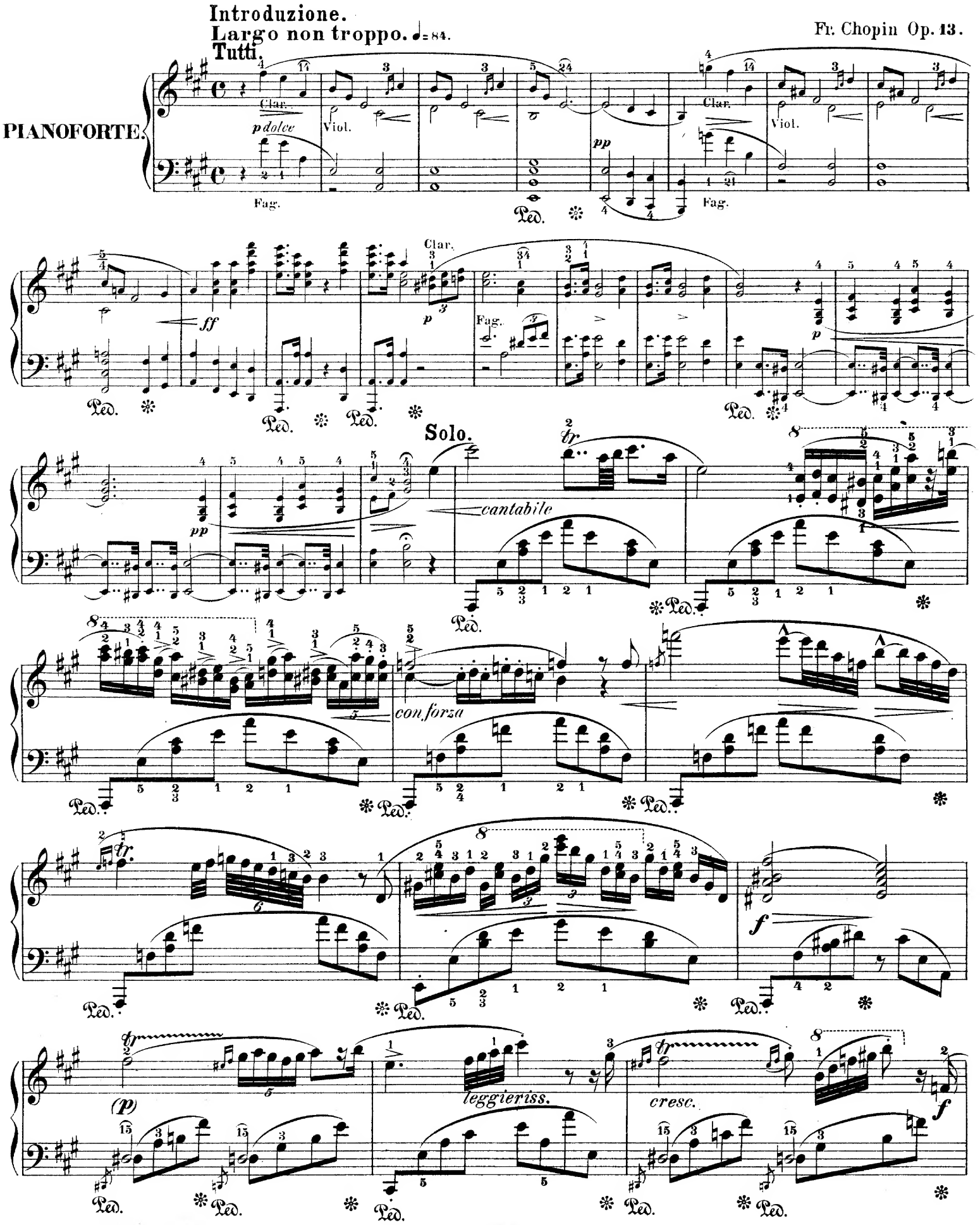
mf

S. 7315 (3)

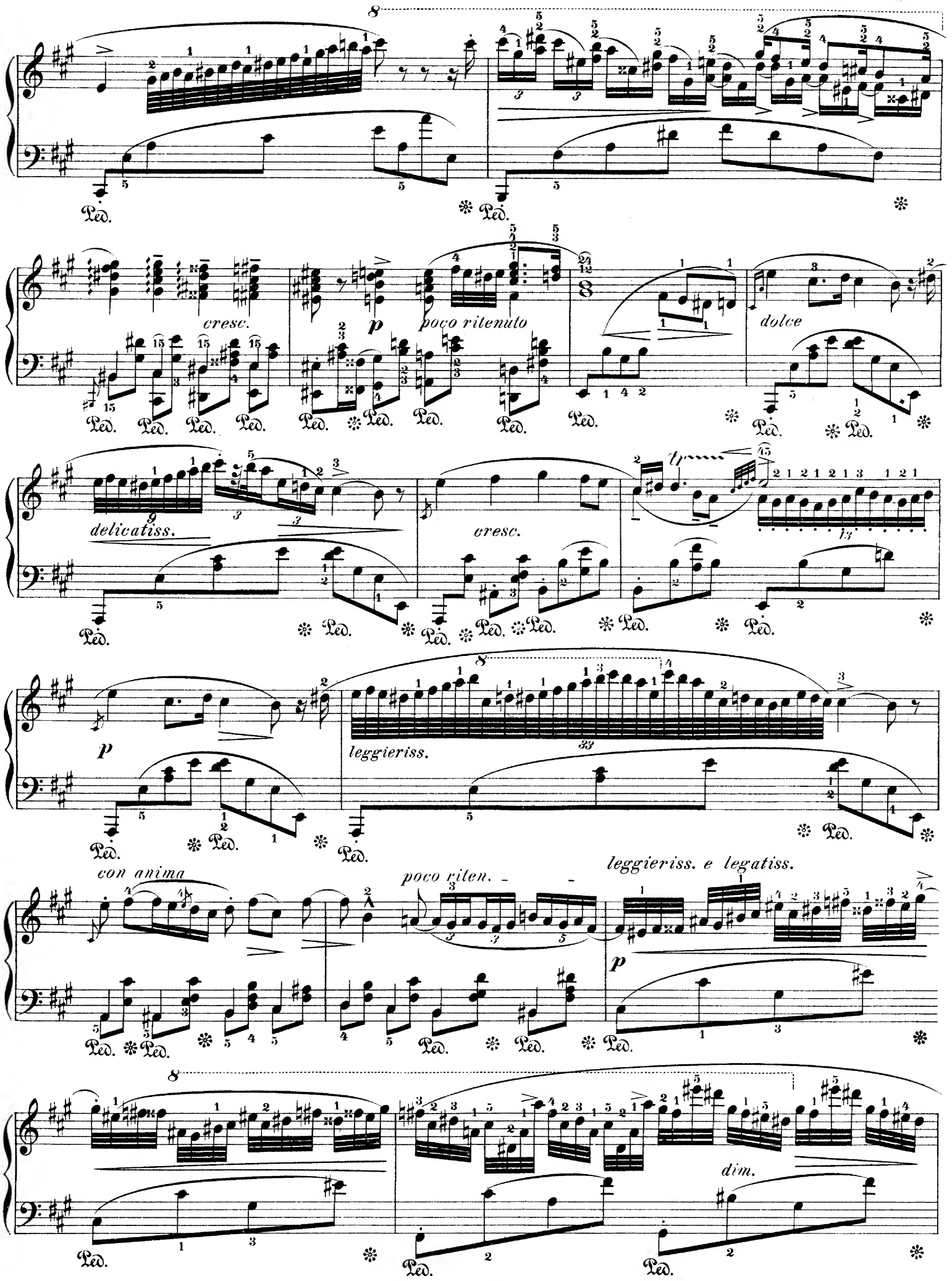

p
f
cresc.
f elegante
dimin.
f risoluto
marcato
cresc.
f
dim.
poco più animato
p
f
cresc.
dim.
p
il canto ben marcato
poco a poco
cresc.
ff

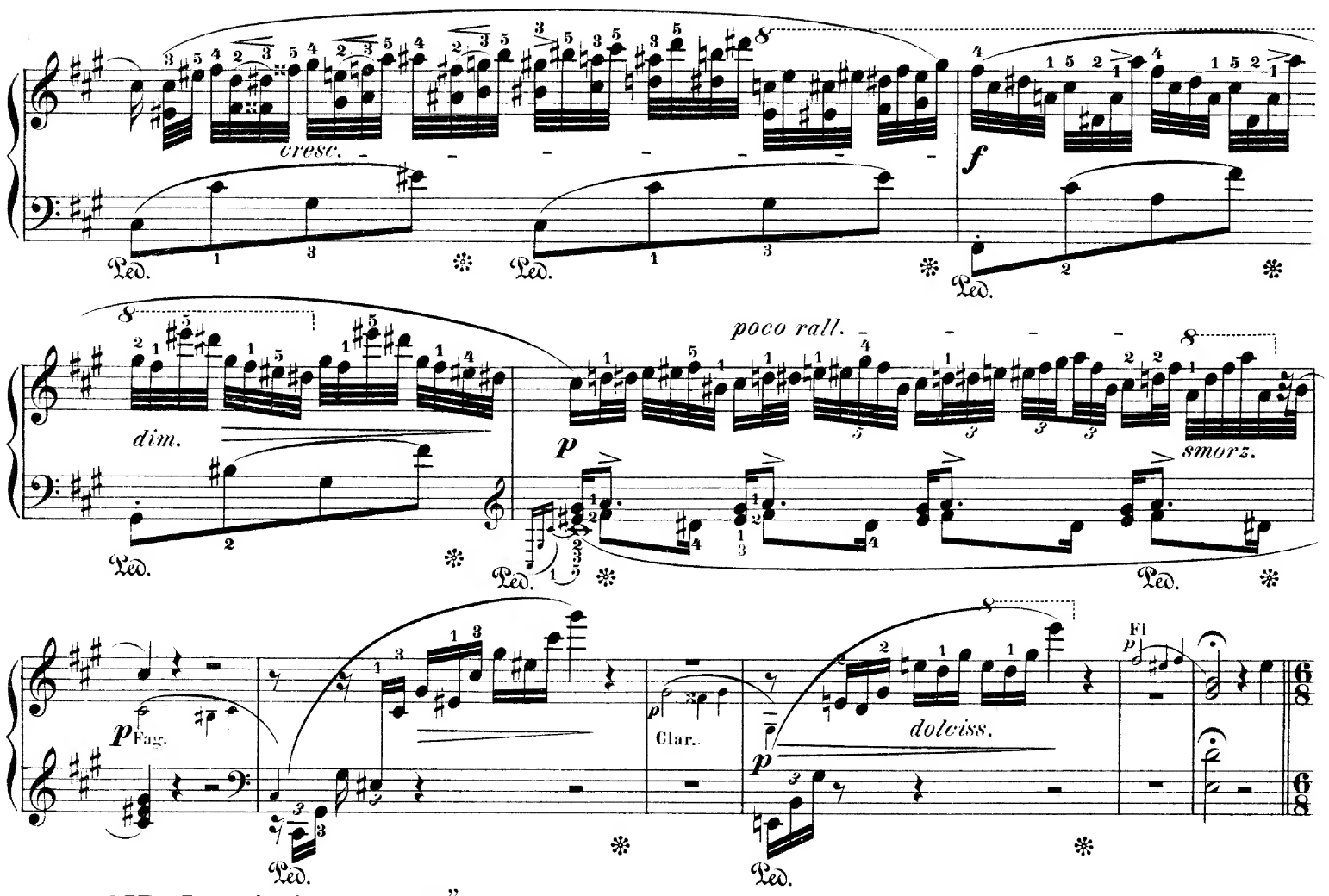
GROSSE PHANTASIE.
über Polnische Weisen.

Fr. Chopin Op. 13.



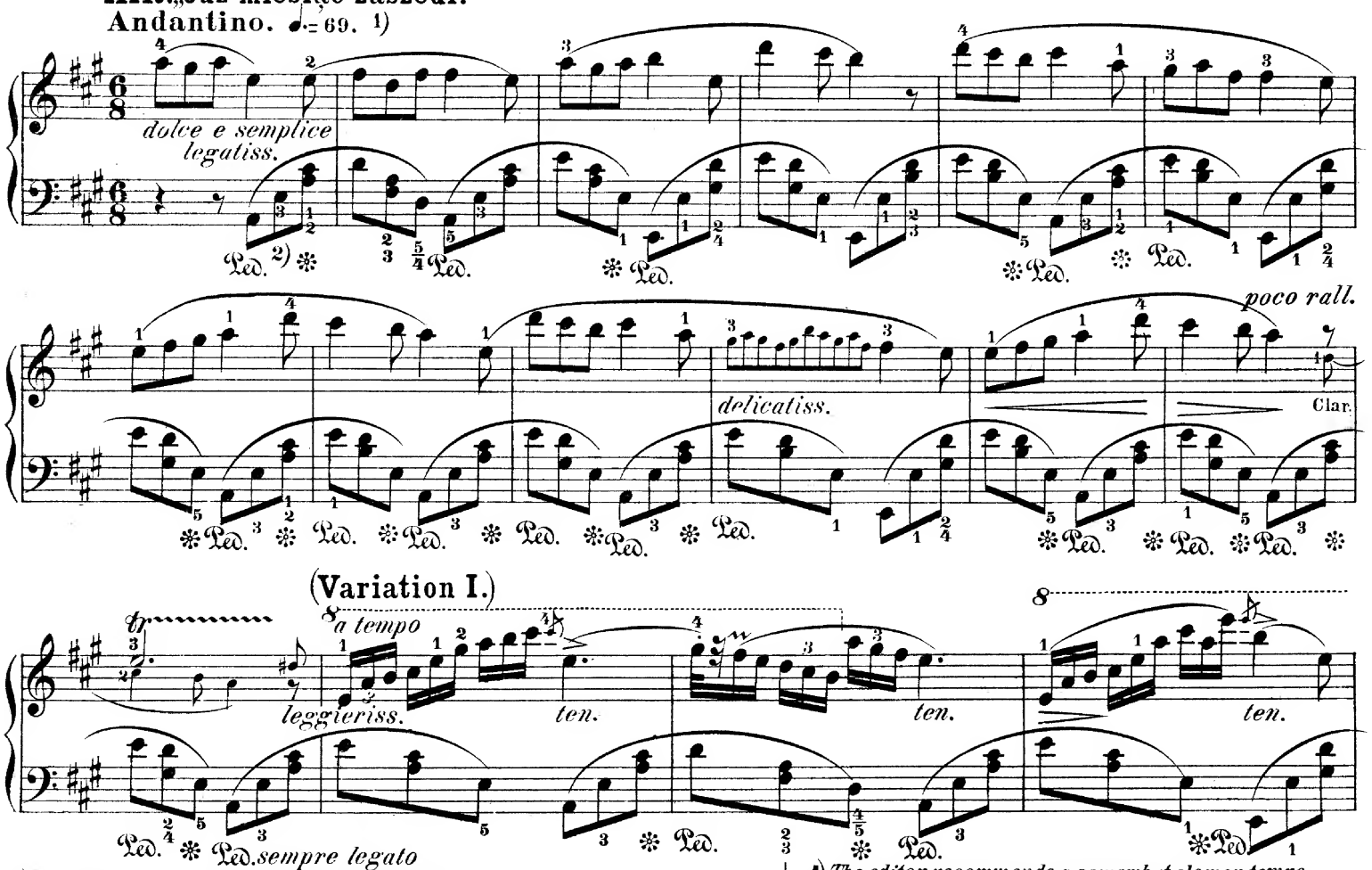
 Copyright G. Schirmer 1883.


cresc.
p
poco ritenuto
dolce
delicatiss.
cresc.
p
leggieriss.
con anima
poco riten.
leggieriss. e legatiss.
p
dim.



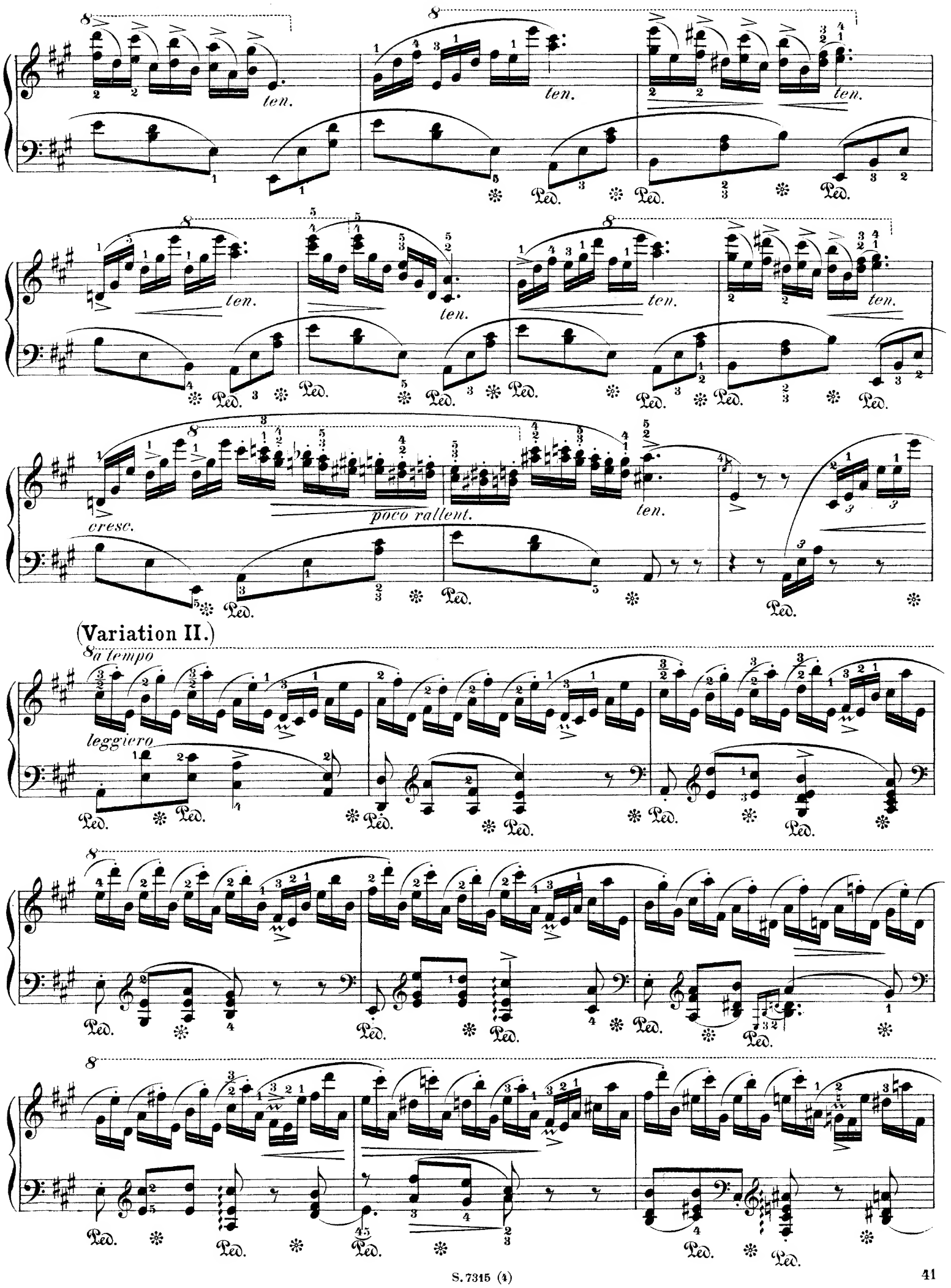
AIR: „Juz' miesiąc zaszedł."

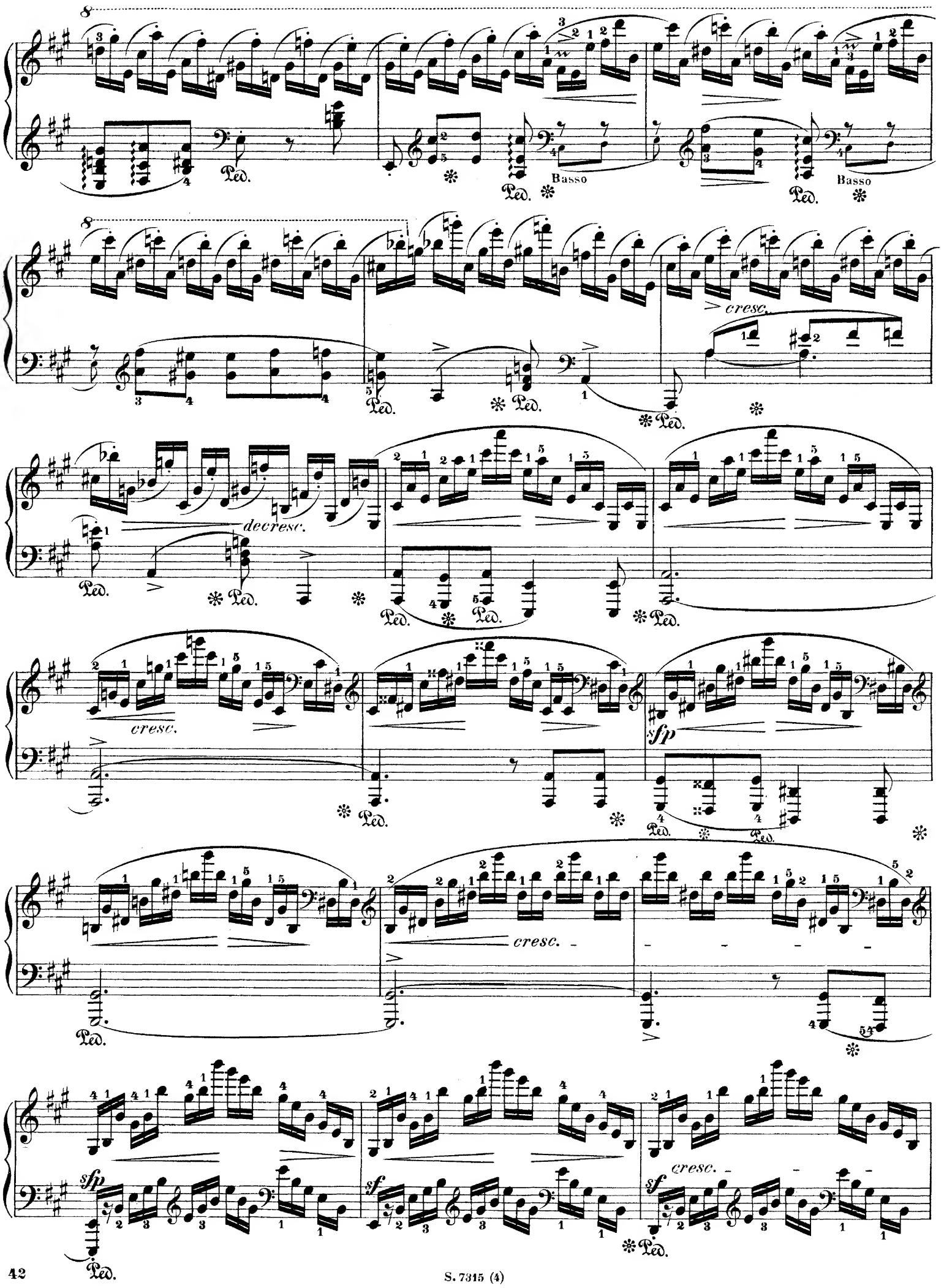
Andantino. ♩. = 69. 1)

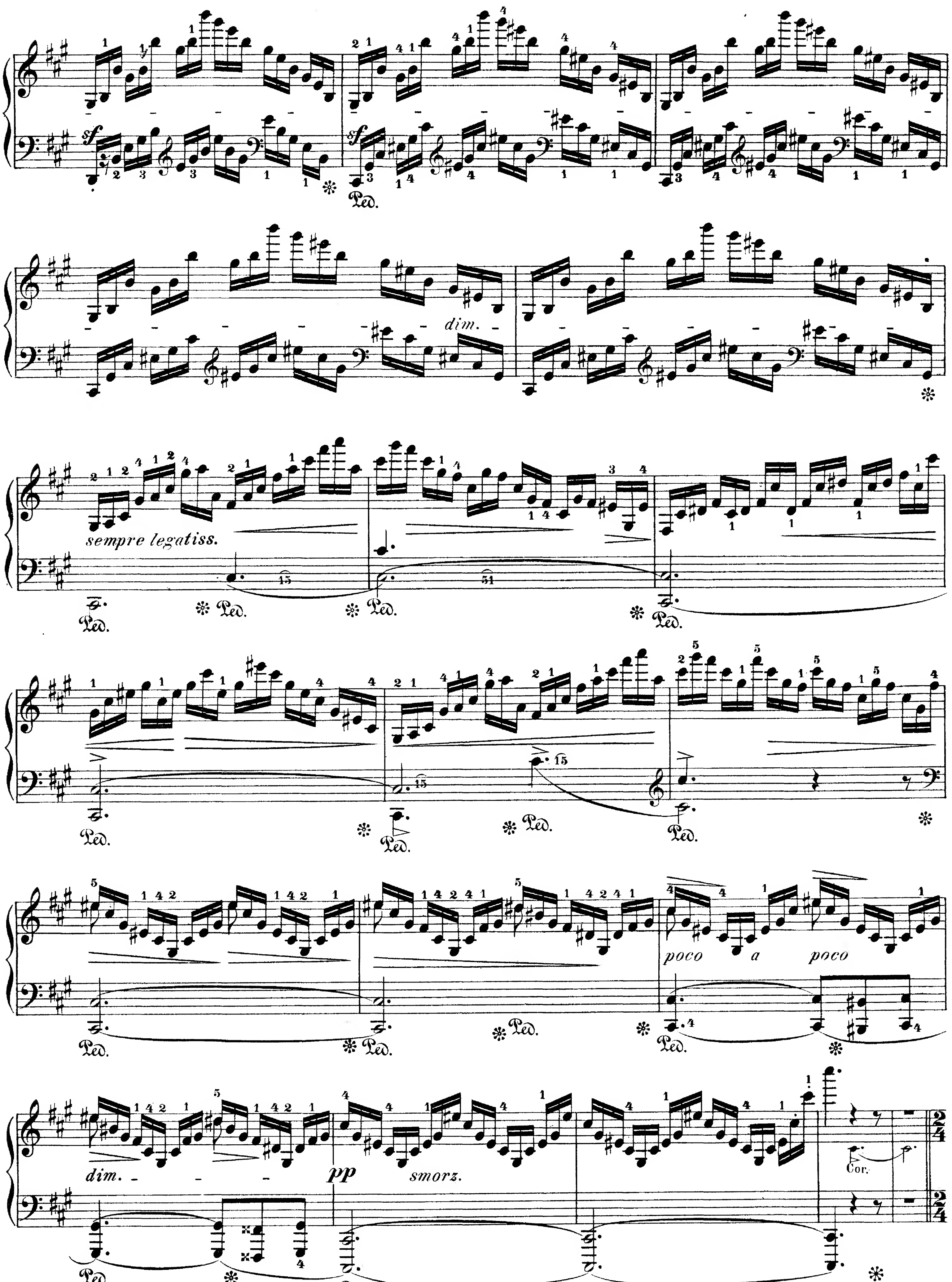


1) Herausgeber emphielt ein etwas langsameres Tempo.
2) Für kl. Hände dürfte der Gebrauch des fünften Fingers im fünften Achtel vortheilhaft sein, da die Bindung durch das Pedal vemittelt wird.

1) *The editor recommends a somewhat slower tempo.*
2) *For small hands the use of the fifth finger for the fifth eighth-note may be advantageous, as the connection is effected by means of the pedal.*


ten.
cresc.
poco rallent.
(Variation II.)
a tempo
leggiero


Basso
Basso
cresc.
decresc.
cresc.
sfp
cresc.
sfp
sf
cresc.
sf



sf
dim.
sempre legatiss.
poco a poco
pp
smorz.
Cor.

Thême de Charles Kurpinski.

Allegro. ♩=84. *con 8va ad libitum*

Clar.

Vcl. *p*

ff

Presto con fuoco. ♩=84.

ff *con forza*

Lento quasi Adagio. ♩=50.

riten.

ff

con molt' espressione

Ped.

leggiero

f

tr

sf *sfp* *sf*

ten. *ten.*

3) Variante:

4) L. Köhler notirt folgende leichter spielbare Figur:

3) *Variant:*

4) *Köhler suggests the following, more easily playable Figure:*

S.7315 (4)

ten. *tr*

con forza ed appassionato

ff

stretto

pespress. ma semplice

poco riten.

tr

f

con forza

molto rallent. e dim.

Molto più mosso. ♩ = 84.

a tempo

f agitato

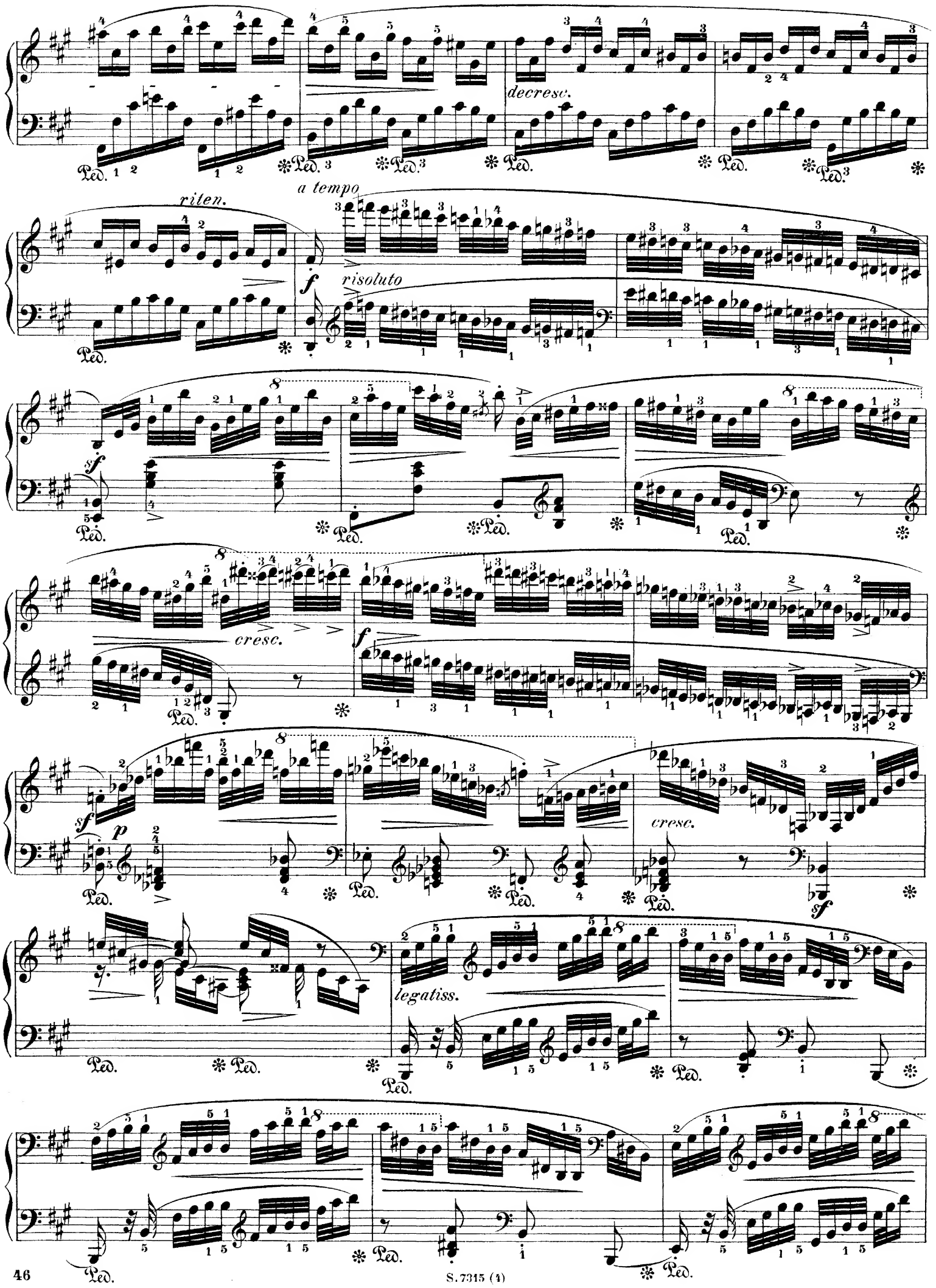
molto agitato

cresc.

sf

mf

cresc.


decresc.
riten.
a tempo
f
risoluto
sf
cresc.
f
sf
p
cresc.
sf
legatiss.

marcato

sf p poco cresc. dim.

sf p poco cresc. dim.

poco cresc. dim. cresc.

poco cresc. dim. cresc.

f sf sf ff

con forza

poco rit.

dim.

Tutti.

Cor.

Fag.

Fl.

poco a

poco cresc.

Solo.

stretto

marcato

Kujawiak.

Vivace. ♩. =66.

fscherz.

dolce

legato

ten.

leggieriss.

poco più animato

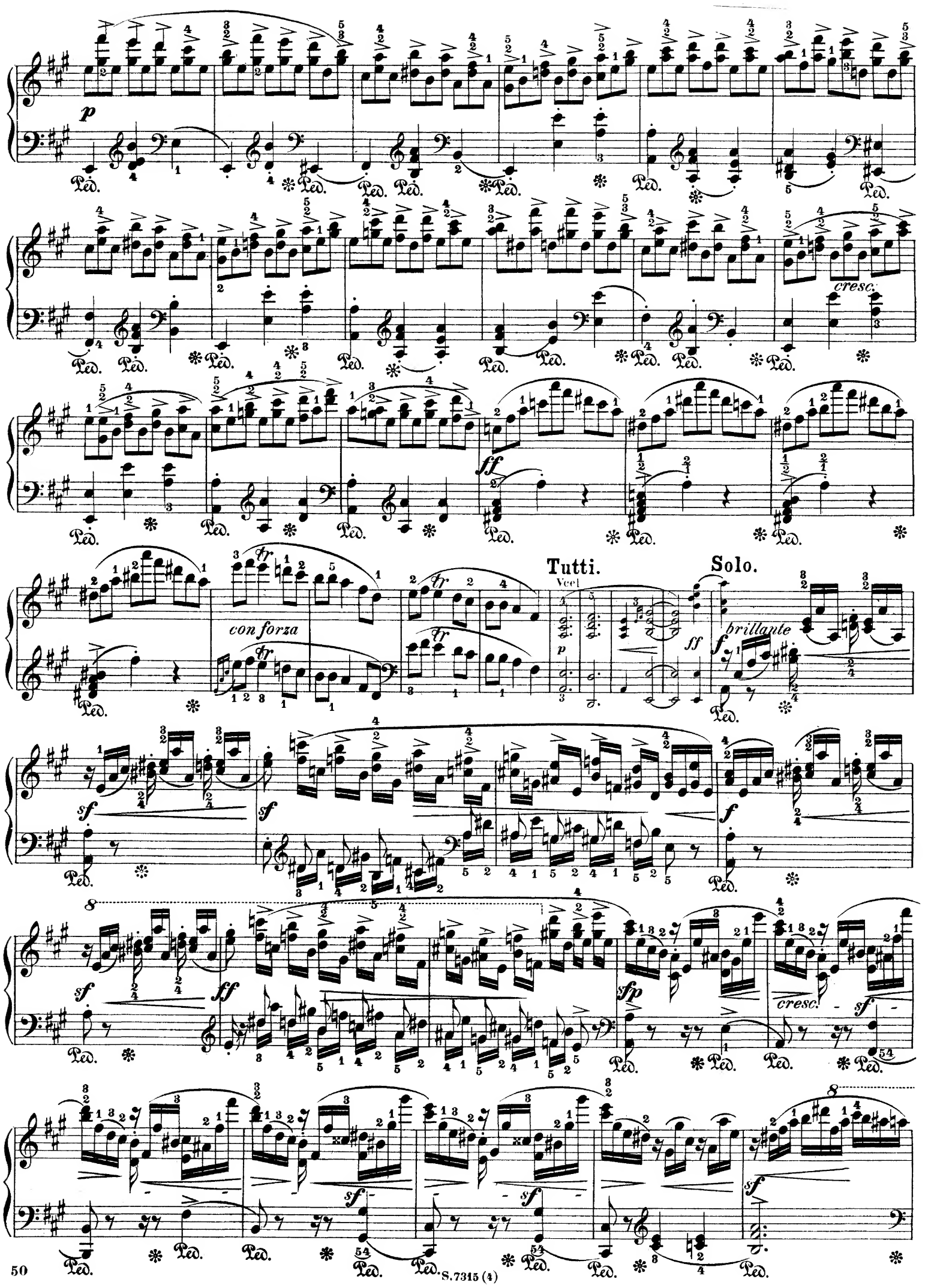
pscherz.

stretto

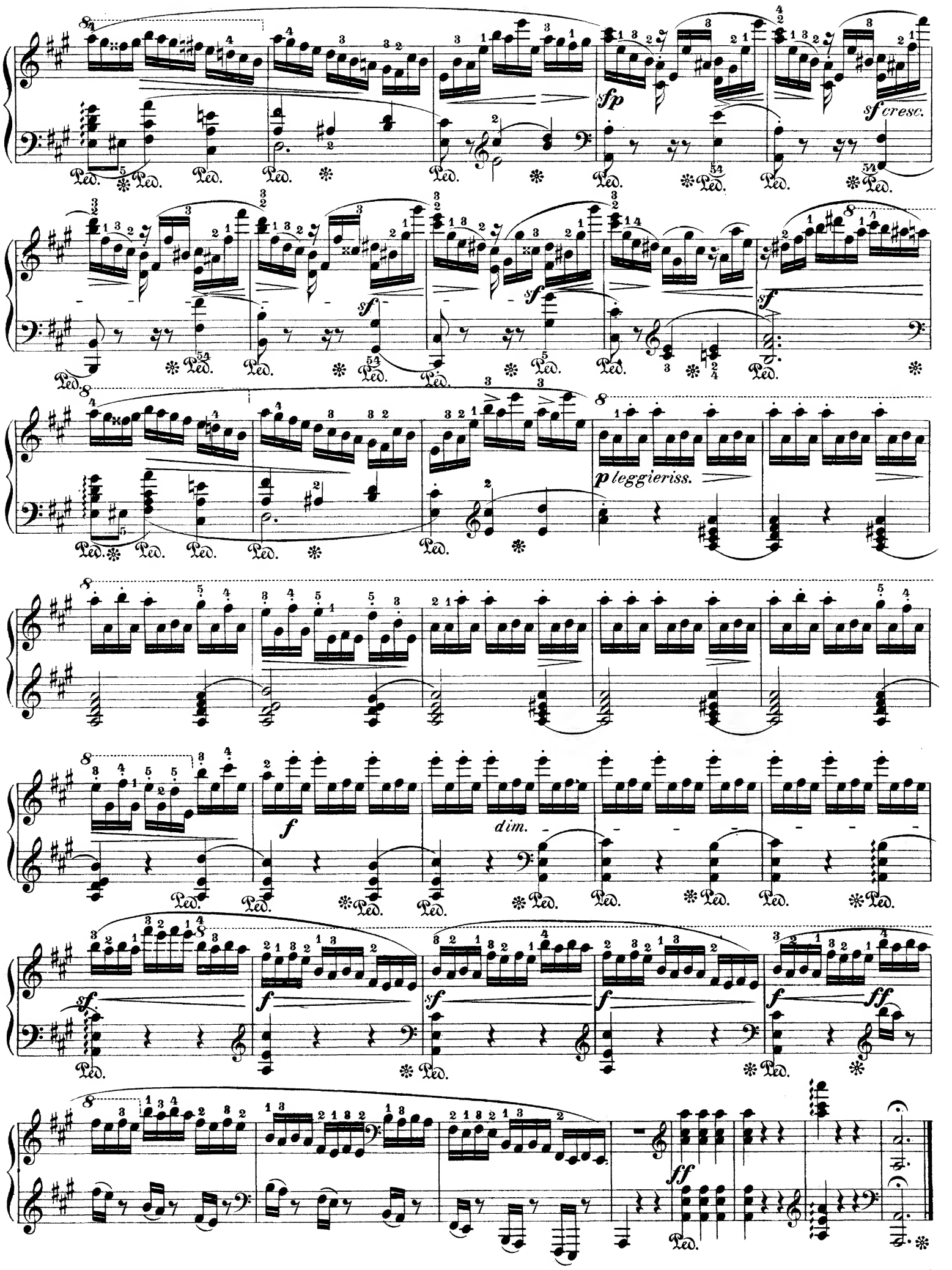
dim.

poco rall.

Fag.


p
cresc.
ff
con forza
Tutti.
Vcel
Solo.
brillante
sf
ff
sfp
cresc.

S.7315 (4)


sfp
sf cresc.
sf
sf
p leggieriss.
f
dim.
sf
f
sf
f
f
ff
ff

PHANTASIE.

Marcia.
Grave.

Fr. Chopin, Op. 49.

p

Ped. ✻

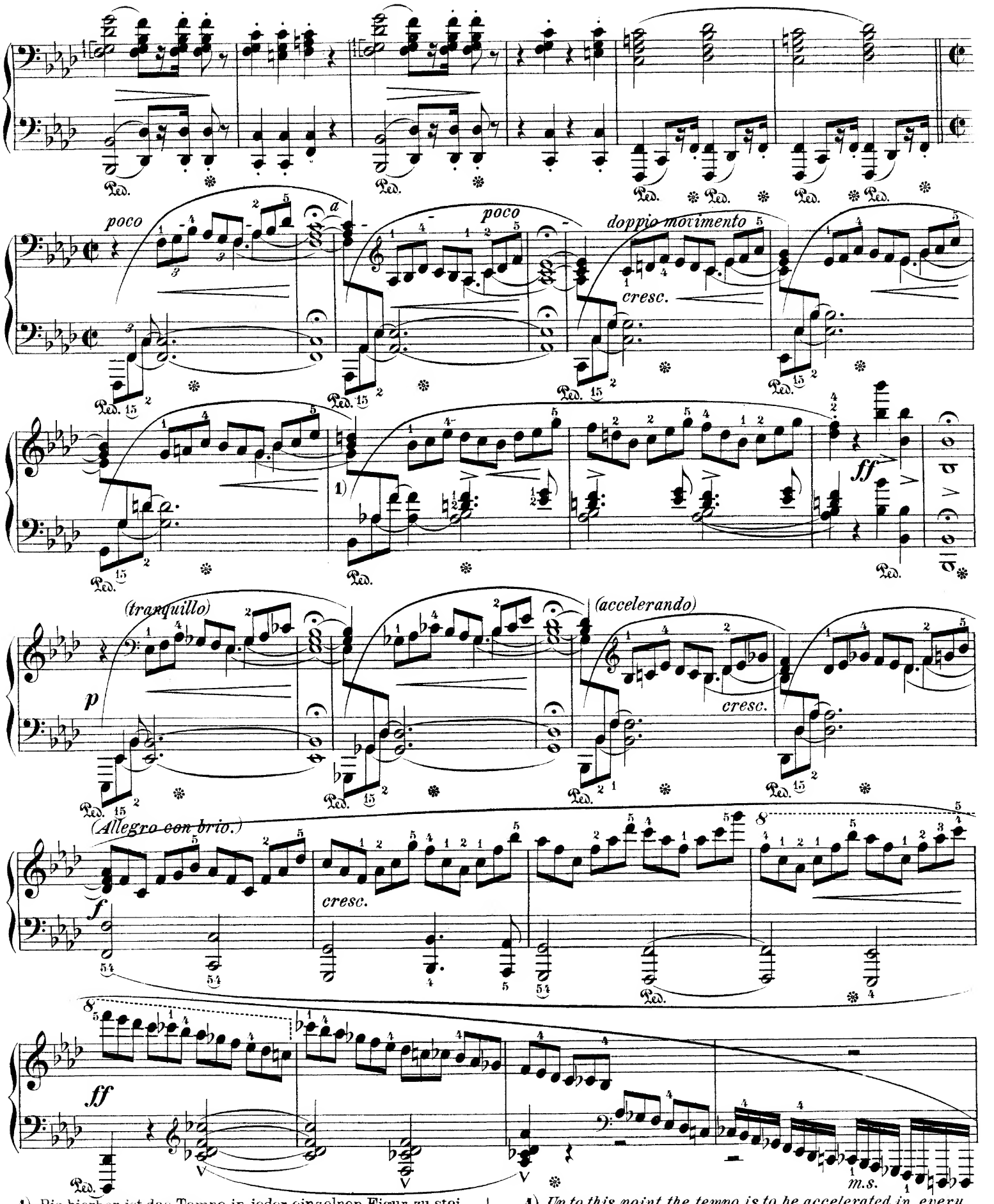
ten.

cresc.

ff

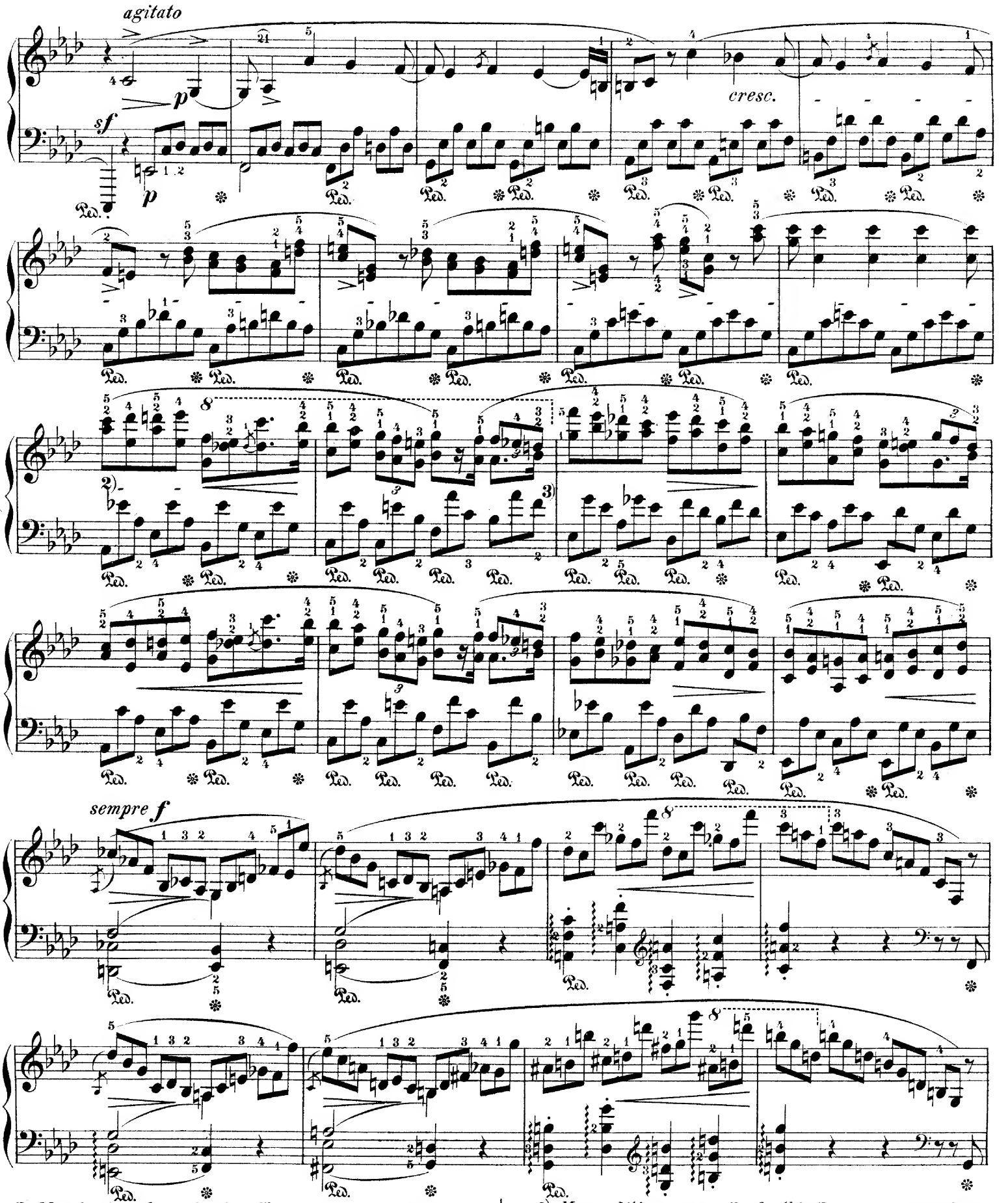
p

 Copyright G. Schirmer 1883.



1) Bis hierher ist das Tempo in jeder einzelnen Figur zu steigern. Jetzt erst dürfte die Bezeichnung *doppio movimento* voll in Kraft treten. Nach der *Fermate* beginne man abermals ruhiger und bringe ein ähnliches *accelerando* bis zu unserer Tempovorschrift *Allegro con brio.*

1) *Up to this point the tempo is to be accelerated in every single figure. Only now should the doppio-movimento apply in full force. After the pouse, begin again more tranquilly and make a similar accelerando up to our tempo-prescription Allegro con brio.*

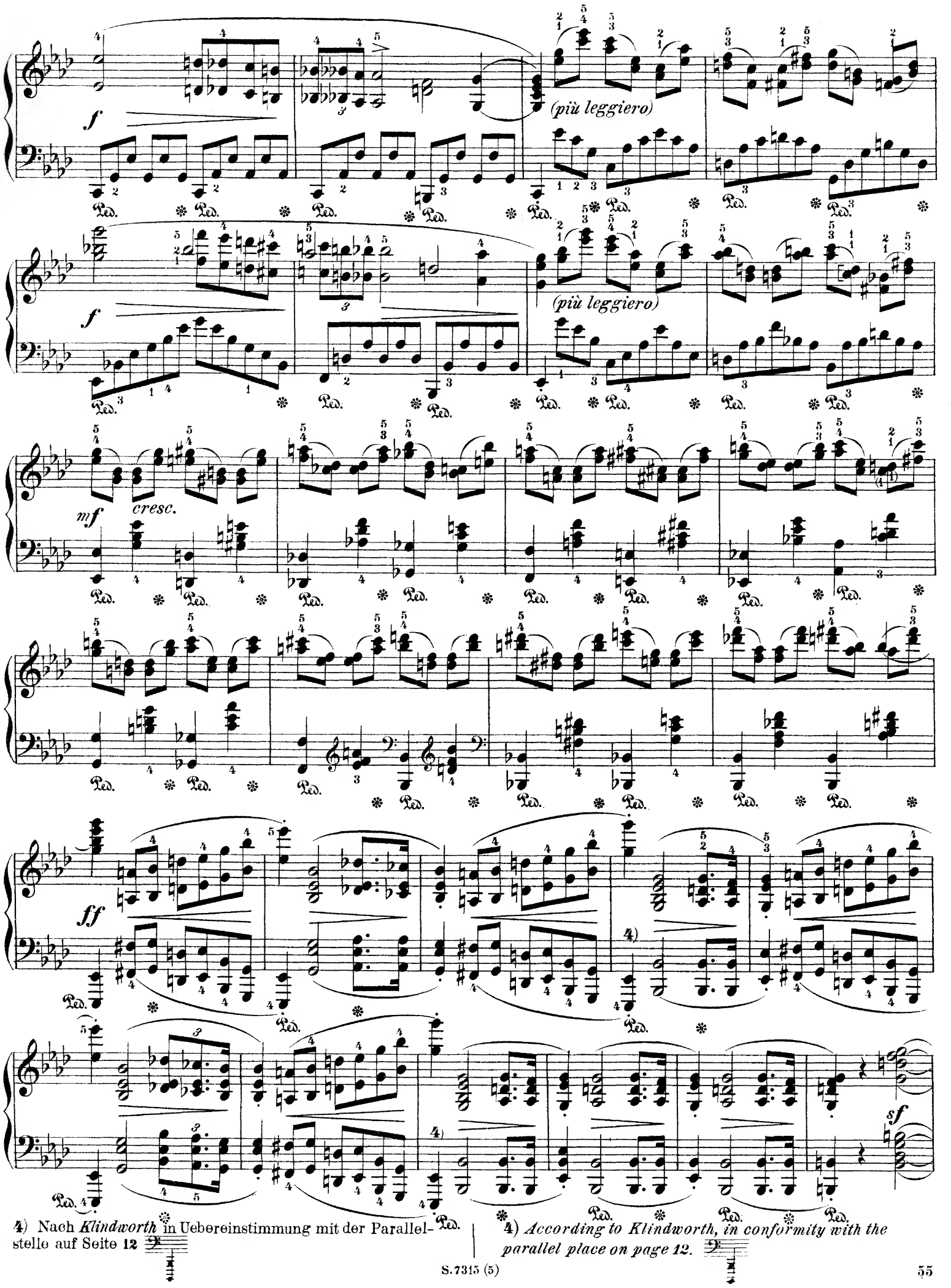


2) Manche Ausgaben schreiben für dieses Thema, desgleichen für seine Wiederholungen im Verlauf des Stücks „*dolce*" vor. Dies ist meines Wissens weder beglaubigt, noch dürfte es dem heroischen, hochdramatischen Character des Satzes entsprechen.

3) Andere Ausgaben haben statt des punktirten Rhythmus der Mittelstimme einfache Achtel. Herausgeber hält dafür, dass die betreffende Schlussnote mit der letzten Triolennote der Oberstimme zugleich anzuschlagen ist.

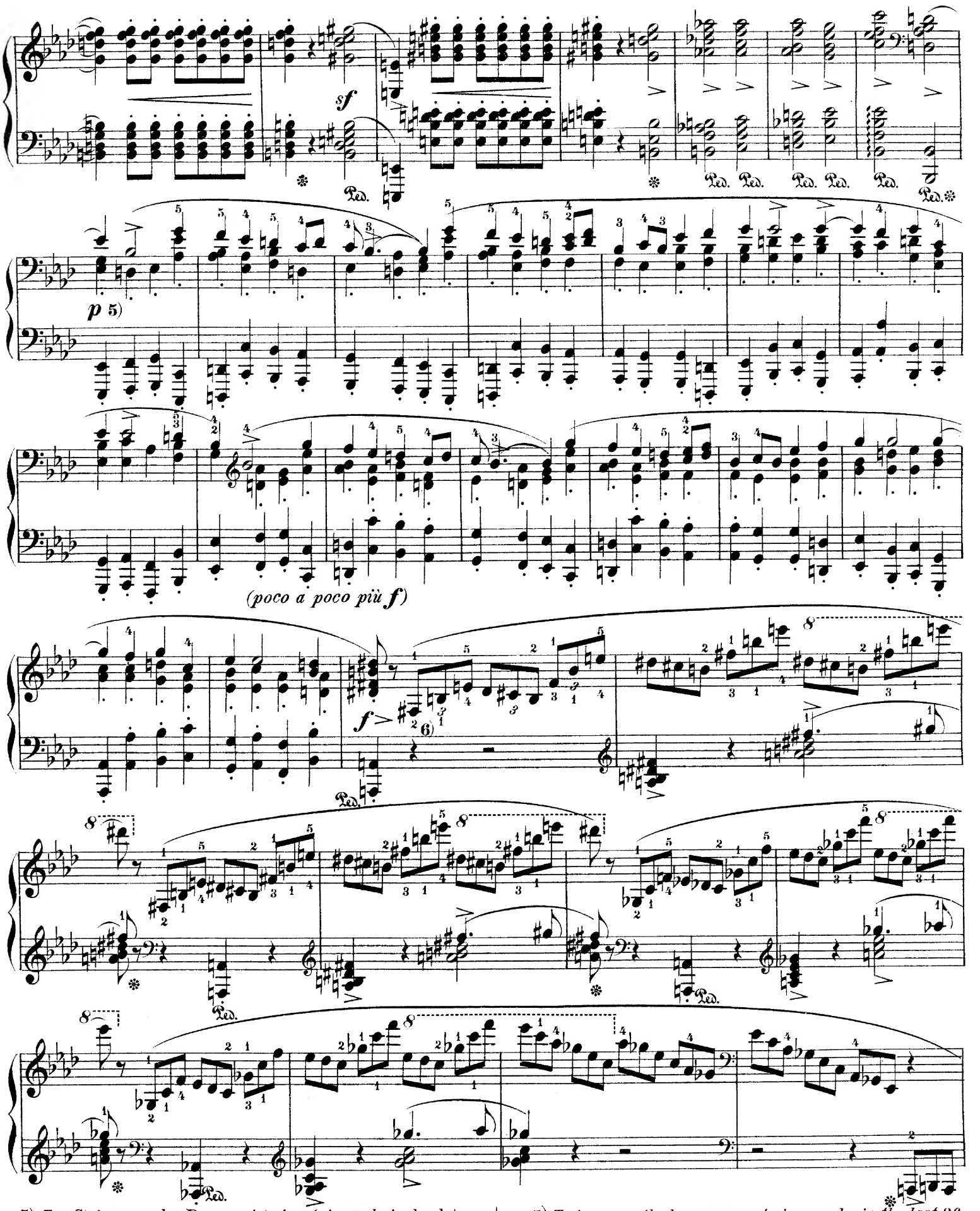
2) Many editions prescribe for this theme, as well as for its repetitions in the course of the piece, "d o l c e." To my knowledge neither is this authentic, nor does it correspond to the heroic, highly dramatic character of the Subject.

3) Other editions have, instead of the dotted rhythm of the middle-voice, simple eighth-notes. The editor holds that the final note in question is to be struck simultaneously with the last triplet-note of the upper voice.



4) Nach *Klindworth* in Uebereinstimmung mit der Parallelstelle auf Seite **12**

4) *According to Klindworth, in conformity with the parallel place on page 12.*



5) Zur Steigerung der Bravour ist ein *stringendo* in den letzten 26 Takten wohl zulässig. Das erste Tempo muss dann hier wieder aufgenommen werden.

6) Der untere Fingersatz empfiehlt sich für diejenigen, welche schlecht zwischen den Obertasten spielen.

5) *To increase the bravura, a stringendo in the last 26 measures is probably admissible. The first tempo must then be taken up again.*

6) *The lower fingering commends itself to those who cannot play well between the black keys.*

poco a poco più p

slentando

p

acceler.

dim.

pp calando

rall.

pp

Lento, sostenuto.

p dolce

p sempre legato

riten.

ff *p* *p* cresc. *f* cresc. cresc.

Tempo I.

sf *fz*)

ten.

ff

(*mf*)

cresc.

7) Siehe Anmerkung 6 Seite 7.

7) *See Remark 6, p. 7.*

f

cresc.

cresc.

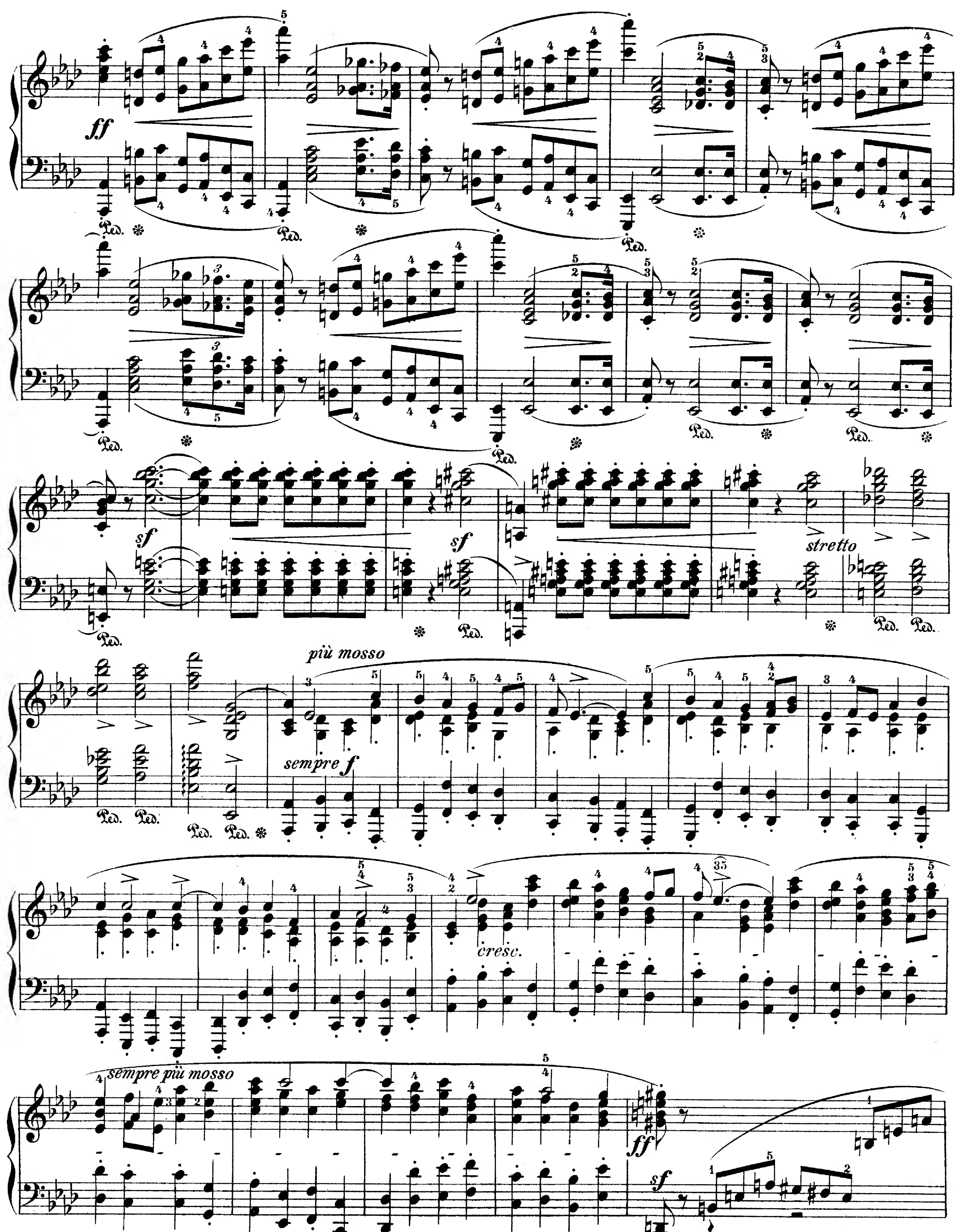
f

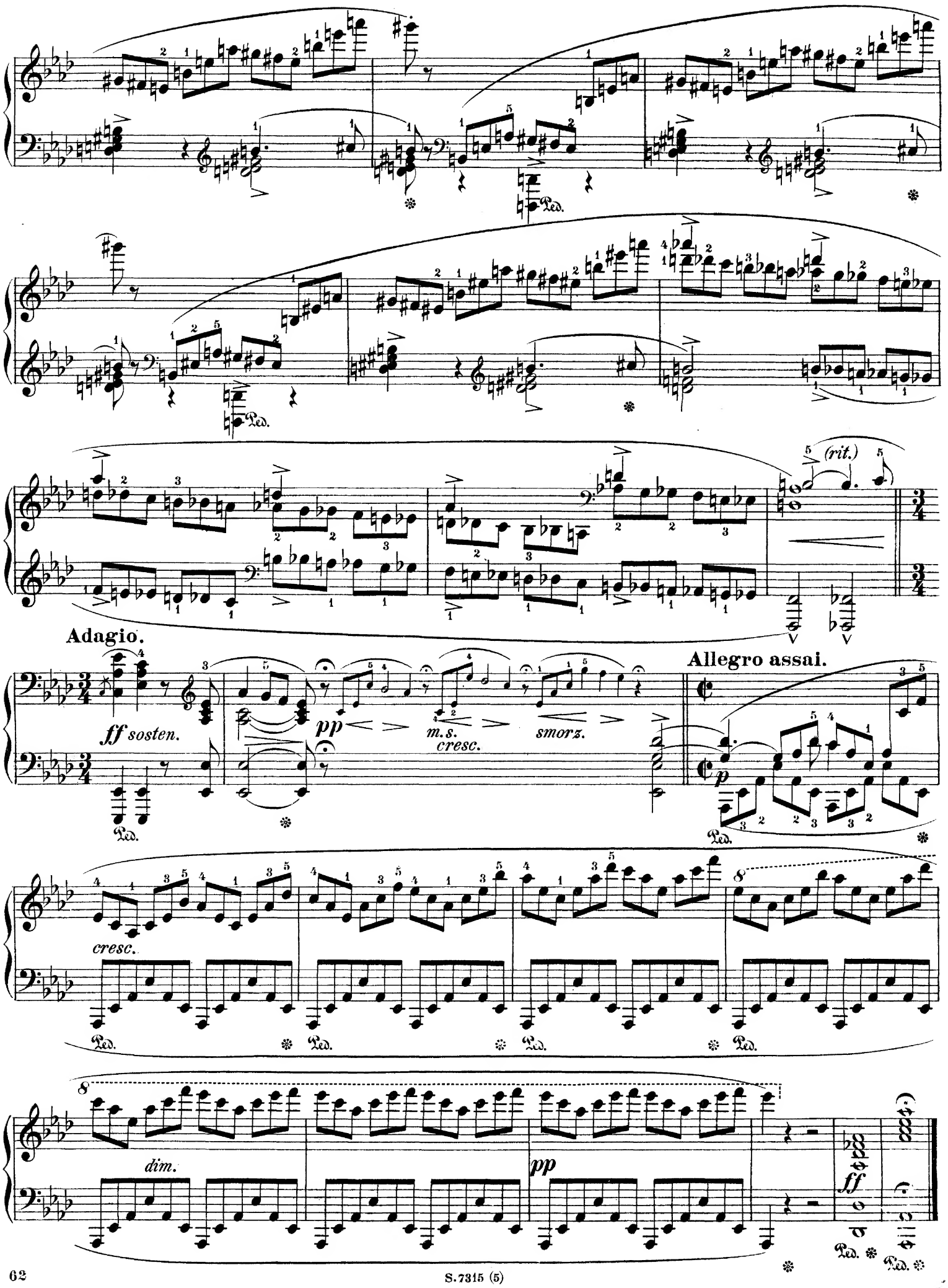
(meno *f*)

f

(meno *f*)

mf *cresc.*


ff
Ped.
sf
stretto
più mosso
sempre f
cresc.
sempre più mosso


(rit.)
Adagio.
ff sosten.
pp
m.s.
cresc.
smorz.
Allegro assai.
p
cresc.
dim.
pp
ff